



Perfect in every detail!

LOOK FOR THE
REG^d TAB. NONE
GENUINE WITHOUT



"LUVISCA" SHIRTS

in striped de-
signs or plain
shades, includ-
ing two collars,
10/6
EACH.

"LUVISCA" PYJAMAS

in striped de-
signs or plain
shades - - -
17/6
EACH.

Garments made to measure subject to special quotation.

Sold by Leading Hosiery, Outfitters and Stores, and
all AUSTIN REED Shops. Ask for and see you
get "LUVISCA." There is nothing just-as-good.

If any difficulty in obtaining, write COURTAULDS, LTD.
(Dept. 124M), 16, St. Martin's-le-Grand, London, E.C.1., for name
of your nearest retailer.

"Luvisca"
SHIRTS
SOFT COLLARS & PYJAMAS

GENASPRIN
THE SAFE BRAND OF ASPIRIN

Fullness in the head, aching limbs and a general
feeling of "muzziness" mean a cold coming on. Nip
it in the bud by taking two Genasprin tablets at
once and two more on retiring.

DEAF—

**HEAR ALL YOU WISH
TO HEAR IN 1935**

(WITHOUT USING YOUR EARS)



THE WORLD'S GREATEST HEARING SERVICE

CALL OR WRITE FOR FREE

TEST.

NO CONSULTATION FEE

Ask for "Medical Commendations."

Really Better Hearing for Church, Conversation, Home,
Talkies, Meetings, Shopping and street safety! No need to
use ears to hear by this method, the very latest invention of
bone conduction. "BONALENTE" is perfection. Entirely
different from all else and combining amplification with
amazing true-to-tone results—"BONALENTE" means that
there is nothing to be worn in the Ear orifice and is really
inconspicuous. No matter what is the cause of your deafness
—cases considered hopeless are now benefiting (so-called "Stone
Deafness"). This is the complete answer to your needs what-
ever you have tried or are using. Even if the drums are per-
forated or removed, bone conduction means that you hear
by bone-contact—no need to use your ears at all.

(Suite 19) **309, OXFORD STREET, LONDON, W. 1.**

(Look for coloured building and square clock.) Mayfair 1380/1718

Service Bureaux throughout the Country.

Get **YOUNGER**
EVERY DAY



WILLIAM YOUNGER'S
Scotch Ale

Get it at home and at your Club

SPORTING BRONZES

Every sportsman appreciates a work of art which reminds him of happy days at home and abroad,
in the field and in the ring, with horse, hound, gun, rod, rifle, or the gloves, and for those to
whom considerations of space or price make the hanging of original pictures prohibitive, a sporting
group in bronze has a special attraction. At the Sporting Gallery may be seen many such bronzes
by sportsmen-artists, and from amongst them it is easy to select a delightful and very individual
gift for a sportsman friend.

Prices from **4 Gns.**


THE SPORTING GALLERY, 7, Grafton St., Bond St., London, W1.

SEAGER'S LONDON GIN
THE CHOICE OF CONNOISSEURS
SINCE 1805.
SEAGER EVANS & CO. LTD.
MILLBANK DISTILLERY
DEPTFORD, S.E.B.
"THE SPIRIT OF TRAFALGAR"

The CHOICE of CONNOISSEURS —

AT HOME — — AND ABROAD!





"SPECIAL RESERVE"
Scotland's Choicest
Standard Blend

★★★★★
FIVE STAR
OLD LIQUEUR
For very Special
Occasions

A. & A. CRAWFORD — LEITH, SCOTLAND.
London Office:— 24-26, Monument Street, E.C.3.

Harley Street Specialist says . . The Linia Belt is needed by many men these days



A Harley Street Surgeon writes as follows :

"I should like to express in writing the great satisfaction I have had, personally, from wearing one of your belts. You will gather that I have been more than pleased as indicated by the numerous recommendations resulting from this personal test over a period of nearly two years.

"From X-ray examination, I can testify to the objective improvement in the position of the viscera in every case of mine that you have fitted with a belt. From radiographic investigations I am convinced that *Visceroptosis* is common in men these days, particularly downward displacements of the colon, and to a lesser extent, the kidneys.

"A suitable elastic belt like yours would seem to me one of the best treatments of these conditions."

The Linia Belt supports your abdominal organs, rests your abdominal muscles and has a corrective massaging action upon excess fat. You enjoy an immediate sense of increased fitness and bodily vigour.

Write to-day for "The Danger Curve," a free booklet telling you how and why the Linia Belt promotes health and ensures comfort.

YOU CAN ORDER BY POST

We will fit you personally if you are able to call; but we also guarantee perfect fitting if you will send us by post only your maximum girth measurement, stating the depth of belt required in front (usually 9 or 10 inches).

The prices of the Linia Belt, including a Linia Jock Strap, are: Popular model, 3½ gns. (Black 4 gns.). De Luxe model in pure silk, extra light quality, 6 gns. (Black 7 gns.) Standard model 2 gns. C.O.D. 1/- extra.

Money refunded if dissatisfied

On Sale Only at
J. F. ROUSSEL, 173 Regent St., London, W.1

Telephone: Regent 7570.

BIRMINGHAM: 14 New St. MANCHESTER: 12 King St. LIVERPOOL: 8 South John St.

NICE

For English People at NICE
£1 in 1935 — £1 in 1930

Hotels and Pensions have reduced their prices accordingly.

At NICE you will find English Shops, Chemists, Book Shops, Banks, Churches and Schools.

SPECIAL reduced 30-day return tickets from London to the Riviera every Saturday and Monday by any service at about a single fare and a third.

Racing. Golf. Tennis

Close to Winter Sports Centre



Information from P. L. M. Railway
179 Piccadilly, Office National de
Tourisme, 56 Haymarket, and all
Travel Agencies.

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, JANUARY 19, 1935.



THE SAAR PLEBISCITE: COUNTING THE VOTES IN THE WARTBURG, SAARBRÜCKEN, WHICH WAS GUARDED BY BRITISH TROOPS—THE NEUTRAL TELLERS AT WORK, WATCHED FROM THE GALLERIES BY INTERESTED PARTIES.

As we note under a double-page of pictures in this number, the Saar plebiscite on Sunday, January 13, resulted in a triumph for Nazi Germany, for union with which 90.36 per cent. of the Saarlanders voted. The greatest precautions were taken to ensure a full and free ballot and 97.9 per cent. of those eligible went to the poll. Under armed guard, the ballot-boxes were taken from the polling booths throughout the territory to the Wartburg, an entertainment hall on the outskirts of Saarbrücken, outside which British troops were on duty. The counting began at 5 p.m. on

January 14, and the result was made known at 7 o'clock in the morning on the 15th. While the tellers were at work, they were watched from the galleries of the Wartburg by representatives of the rival parties in the Saar and of the international Press, and by other official or semi-official spectators. M. Rodhe, the President of the Plebiscite Commission, opened the proceedings by congratulating all concerned. Every endeavour was made to prevent the entry into the building of any unauthorised person, and arrivals were searched for arms in a cubicle within the main entrance.

THE DECISIVE SAAR PLEBISCITE: 90·36 PER CENT. VOTE FOR THE RETURN OF THE TERRITORY TO GERMANY.



ANTICIPATORY REJOICING: MEMBERS OF THE DEUTSCHE FRONT, CERTAIN OF AN OVERWHELMING VOTE IN FAVOUR OF THE RETURN OF THE SAAR TERRITORY TO GERMANY, DEMONSTRATING IN SAARBRÜCKEN ON MONDAY, JANUARY 14.



THE PLEBISCITE CARRIED OUT IN THE MOST THOROUGH AND ORDERLY FASHION, DESPITE FEAR OF DISTURBANCES: SAARLANDERS AT ONE OF THE POLLING STATIONS, WHENCE THE BALLOT-BOXES WERE TAKEN, UNDER GUARD, TO THE WARTBURG FOR THE COUNTING.



ONE OF THE NUMEROUS PRECAUTIONS TO ENSURE SECRECY AND THE SAFETY OF THE VOTING PAPERS: SEALING A BALLOT-BOX BEFORE ITS REMOVAL, UNDER ARMED GUARD, FOR THE COUNTING, WHICH TOOK PLACE IN THE WARTBURG, SAARBRÜCKEN.



PARTY EMBLEMS FORBIDDEN, BUT FESTIVE LIGHTING AN EFFECTIVE SUBSTITUTE: THE SAARBRÜCKEN STRAßE, SAARBRÜCKEN, BRILLIANTLY ILLUMINATED ON THE EVE OF PLEBISCITE DAY, WHEN THE DEUTSCHE FRONT ANTICIPATED THEIR VICTORY.



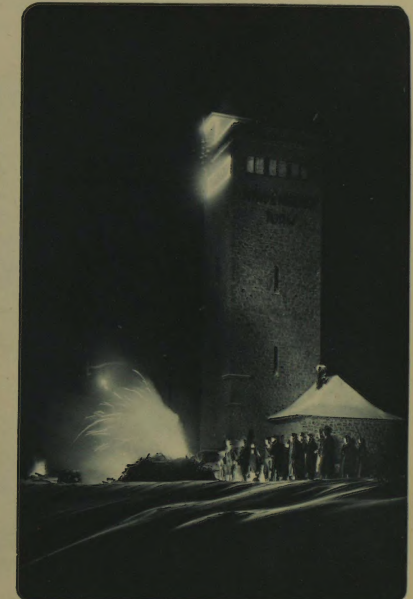
ON THE DAY BEFORE THE PLEBISCITE: DECORATING A SAARBRÜCKEN STREET IN ANTICIPATION OF THE DEUTSCHE FRONT VICTORY; PARTY EMBLEMS BEING FORBIDDEN.



STILL MORE ANTICIPATION OF THE DEUTSCHE FRONT SUCCESS THAT RESULTED IN A 90·36 PER CENT. VOTE IN FAVOUR OF THE RETURN OF THE SAAR TO GERMANY: "GERMAN IS THE SAAR"—WITH EAGLE AND NAZI SWASTIKA—AS SEEN IN SNOWY SAARBRÜCKEN ON THE NIGHT BEFORE THE POLL.



BRITISH TROOPS ON DUTY OUTSIDE THE WARTBURG, THE SAARBRÜCKEN ENTERTAINMENT HALL IN WHICH THE VOTES WERE COUNTED: EXAMINING THE CREDENTIALS OF A SEEKER OF ADMISSION TO THE HALL; A PRECAUTION FOLLOWED WITHIN THE HALL BY A STRICT SEARCH FOR ARMS.



LIT, AS ONE OF A CHAIN, TO PREDICT A GERMAN VICTORY: THE BONFIRE ON THE SUMMIT OF THE BRUS, THE HIGHEST POINT IN THE SAAR, A MILE FROM THE FRENCH FRONTIER.

The result of the plebiscite in the Saar was announced officially on January 15. Of the 539,541 persons entitled to vote, 97·9 went to the poll. The voting was as follows: For union with Germany, 477,119 (90·36 per cent.); for the status quo, otherwise the maintenance of the rule set up by the Treaty of Versailles, 46,513 (8·61 per cent.); for union with France, 2,124 (0·4 per cent.). There were 2249 invalid papers, and 1256 blank papers. In connection with these figures, it is well to recall that the Saar, which is rich in coal and iron, was German until the end of the Great War. By the Treaty of

Versailles France obtained (as compensation for the destruction of the coal mines in the North of France) the exclusive rights of exploitation of the coal mines in the Saar Basin, which it was arranged should be governed for fifteen years by a Commission of Five chosen by the League of Nations; with a plebiscite to follow. After the result of Sunday's voting had been announced, Herr Hitler broadcast an appeal to Saarlanders to maintain discipline and said: "With the return of the Saar, there are no more territorial claims by Germany against France, and I declare that no more such claims

will be raised by us. We are now certain that the time has come for appeasement and reconciliation." With regard to certain of the pictures here given, some additional notes may be useful. The Deutsche Front—that is, the Nazi Party—were always certain of victory, and did not disguise the fact. "The Times" made an interesting point when describing the voting: "The voters everywhere showed remarkable care to avoid infringing the rules against party cries and gestures within the polling stations, but the Deutsche Front officials outside them ostentatiously greeted each other and their friends among

the voters with the Nazi salute and the words 'Heil Hitler!'" Incidentally, as some of our photographs show, there was much anticipatory rejoicing in the Saar Territory and in Germany. As to the voting and the counting, everything was carried out in the most thorough and disciplined fashion. British troops of the International Force played their part in the general arrangements securing order, notably at Saarbrücken goods station when ballot-boxes were being unloaded, in the removal of the boxes to the Wartburg, and outside the Wartburg, where they were on duty during the counting.



By G. K. CHESTERTON.

I READ a chance phrase in a daily paper the other day; indeed, I had read it in a great many other daily papers on a great many other days. But it suddenly revealed to me the deep disagreement that divides most modern people about the nature of progress; even those who are so superficial as to imagine that they all agree. The sentence ran something like this: "The time will come when communicating with the remote stars will seem to us as ordinary as answering the telephone."

To which I answer, by way of a beginning: "Yes; that is what I object to." Now, if you could say to me: "The time will come when answering the telephone will seem to us as extraordinary as communicating with the remote stars . . ." then I should admit that you were a real, hearty, hopeful, encouraging progressive. Though a progressive, you would still be a prophet; which some have considered to be a rather antiquated trade. It would still be very arguable that a prophet is either a man divinely inspired or a man who, by the nature of the case, is talking about things he does not understand. But, assuming, for the sake of argument, that a progressive can be sufficiently convinced and assured to talk like a prophet, I should say that this prophet was really prophesying the coming of the kingdom of heaven, and this progressive was promising us a real and substantial progress. To tell us that we shall find as much joy in a telephonic voice as we might find in a starry vision—that would be a gospel in the very practical sense of good news. But to tell us that we shall be as much bored by the stars as we are by the telephone—that is not good news at all. It only means that something which is still a sort of vague inspiration will become, in due course, a very ordinary irritation. When the morning stars sing together and the sons of God shout for joy, when the mightiest music of the spheres reaches our earth as a new revelation of the depths and heights of sound, we should not exactly wish that the starry choir should cry in one united chorus: "Sorry you've been troubled." For in that pathetic cry from the Exchange, the tragedy of our human lot is philosophically conceded; it is admitted, in the very words, that being called upon to answer the telephone is being troubled.

It is admitted, even by the official mind, that in this sense man is born for trouble as the electric sparks fly upward, or wherever the electric sparks may fly; it is even hinted, though perhaps mystically and indirectly, that a life of peace, perfect peace, would be one in which the telephone ceased from troubling and the subscribers were at rest. But the truth goes deeper than any incidental irritations that might arise from the mismanagement of the instrument; it implies some degree of indifference even in the management of it. We are incessantly told, indeed, that the modern scientific appliances, even those like the telephone, which are now universally applied, are the miracles of man, and the marvels of science, and the wonders

of the new world. But though the inventions are talked of in this way, they are not treated in this way. Or, rather, if they are so talked of in theory, they are not so talked of in practice. There has certainly been a rush of discovery, a rapid series of inventions; and, in one sense, the activity is marvellous and the rapidity might well look like magic. But it has been a rapidity in things going stale; a rush downhill to the flat and dreary world of the prosaic; a haste of marvellous things to lose their marvellous character; a deluge of wonders to destroy wonder. This may be the improvement of machinery, but it cannot possibly be the improvement of man. And since it is not the improvement of man, it cannot possibly be progress. Man is the creature that progress professes to improve; it is not a race of

commercial office on the receipt of a telephone call, and then (upon the preliminary presumption that I believe a word you say), then indeed I will follow your bustling business man and your bold, scientific inventor to the conquest of new worlds and to the scaling of the stars. For then I shall know that they really do find what they want and understand what they find; I shall know that they do add new experiences to our life and new powers and passions to our souls; that they are like men finding new languages, or new arts, or new schools of architecture. But all they can say, in the sort of passage I quoted, is that they can invent things which are generally commonplace conveniences, but very often commonplace inconveniences. And all that they can boast, in answer to any intelligent criticism, is that they may yet learn how to make the sun and moon and the everlasting heavens equally commonplace, and probably equally inconvenient.

Let it be noted that this is *not*, as is always loosely imagined, a reaction against material science; or a regret for mechanical invention; or a depreciation of telephones or telescopes or anything else. It is exactly the other way. I am not depreciating telephones; I am complaining that they are not appreciated. I am not attacking inventions; I am attacking indifference to inventions. I only remark that it is the same people who brag about them who are really indifferent to them. I am not objecting to the statement that the science of the modern world is wonderful; I am only objecting to the modern world because it does not wonder at it. It is true that, in connection with certain other political or moral questions, I doubt whether these mechanical tricks can be used as moral tests. But that has nothing to do with the question of the dazzling brilliancy of the conjuring trick, considered as a

conjuring trick. Whether such a thing is an ultimate social test is really a question of whether it is a necessity or a luxury. And nobody ever doubted that a conjuring trick is a luxury. The ideal of a peasantry, enunciated by a French king, that there should always be a chicken in the pot, is doubtless different from the ideal that there should always be a rabbit in the hat. But there is no reason to doubt that the French king and the French peasant are capable of enjoying the purely artistic and scientific pleasure of seeing the rabbit rapidly and dexterously produced from the hat. Now I may, and do, doubt whether there is very much purely practical superiority in the extraordinary rabbit over the ordinary chicken. I doubt whether great masses of men will get much more food off the magical rabbit than greyhounds will get off the mechanical hare. I doubt whether rabbit tastes any nicer out of the hat of a professor in evening dress than out of the pot of a French peasant's wife who happens to know how to cook it. In short, my doubts about modern materialistic machinery are doubts about its ultimate utility in practice. But I never questioned its poetry, its fantasy; the fitness of so sublime a conjuring trick for a children's party. What I complain of is that the modern children have forgotten how to shriek.



THE NATIONAL EUCHARISTIC CONGRESS IN MELBOURNE HELD IN ASSOCIATION WITH THE CENTENARY OF VICTORIA: THE SCENE AS THE PAPAL LEGATE PRONOUNCED THE FINAL BENEDICTION, AFTER A PROCESSION THROUGH THE CITY, FROM A SPECIAL ALTAR AT MOUNT ST. EVENS HOSPITAL.

The National Eucharistic Congress, which has been described as "the contribution of the Roman Catholics to the centenary celebrations" in Victoria, was opened at St. Patrick's Cathedral, Melbourne, on December 2. The devotional and spectacular side of the Congress ended, on the 9th, with a great procession through the streets. Our photograph shows the scene when the Papal Legate, Cardinal MacRory, Archbishop of Armagh, pronounced the final Benediction from a special altar erected at Mount St. Evens Hospital, where four principal thoroughfares converge. The procession comprised 60 Archbishops, led by Mgr. Mannix, Archbishop of Melbourne, 400 priests, and some 60,000 people. The total number of the assemblage, including spectators, was about 500,000. It was mentioned that one priest attending the Congress, Father Long, has a parish in Central Australia covering 300,000 square miles!

wheels against wheels or a wrestling match of engines against engines. Improvement implies all that is commonly called education; and education implies enlargement; and especially enlargement of the imagination. It implies exactly that imaginative intensity of appreciation which does not permit anything that might be vivid or significant to become trivial or vulgar. If we have vulgarised electricity on the earth, it is no answer to boast that, in a few years more, we can vulgarise the stars in the sky.

Tell me that the bustling business man is struck rigid in prayer at the mere sound of the telephone-bell, like the peasants of Millet at the Angelus; tell me that he bows in reverence as he approaches the shrine of the telephone-box; tell me even that he hails it with Pagan rather than Christian ritual, that he gives his ear to the receiver as to an Oracle of Delphi, or thinks of the young lady on an office-stool at the Exchange as of a priestess seated upon a tripod in a distant temple; tell me even that he has an ordinary poetical appreciation of the idea of that human voice coming across hills and valleys—as much appreciation as men had about the horn of Roland or the shout of Achilles—tell me that these scenes of adoration or agitation are common in the

A SPANISH ROYAL WEDDING IN ITALY: KING ALFONSO'S ELDER DAUGHTER AS BRIDE.



THE BRIDAL GOWN, WITH A TRAIN NEARLY 7 YARDS LONG DEEPLY BORDERED WITH WHITE ERMINE (A VERY UNUSUAL FEATURE): A REPRODUCTION OF THE DRESS WORN BY THE INFANTA ISABELLA II. AT HER CORONATION.

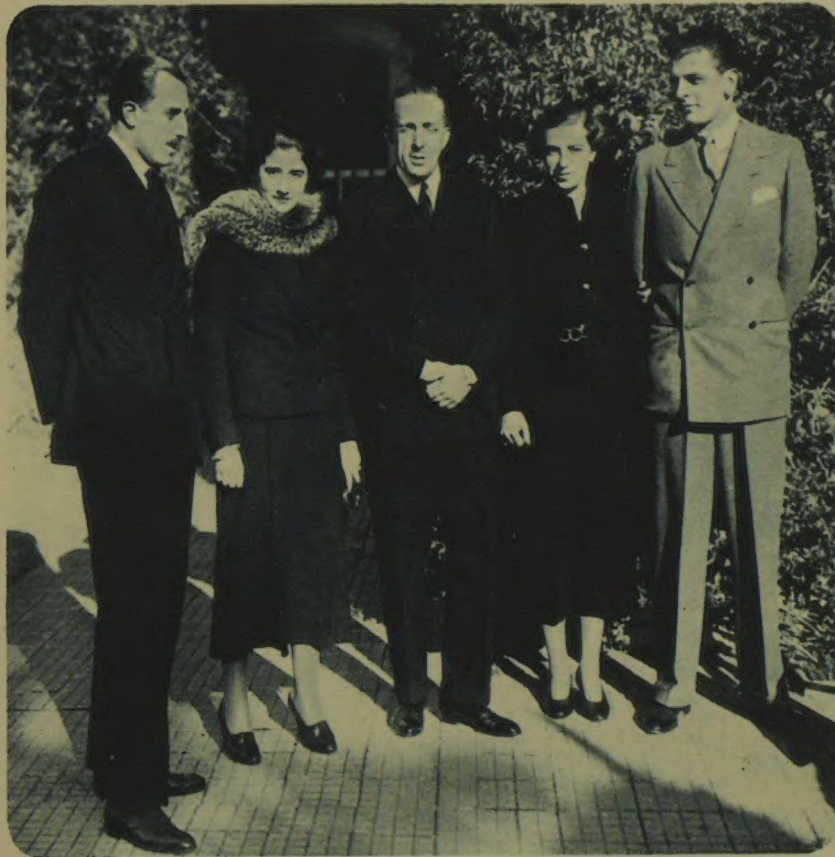


THE ROYAL BRIDE—THE INFANTA BEATRICE OF SPAIN, DAUGHTER OF THE EXILED KING ALFONSO AND QUEEN ENA — IN HER WEDDING DRESS, OF IVORY SATIN, SEVERELY PLAIN IN STYLE, BUT FINELY CUT.



THE BRIDE AND BRIDEGROOM—THE INFANTA BEATRICE AND DON ALESSANDRO TORLONIA, PRINCE OF CIVITELLA CESI—LEAVING THE CHURCH AFTER THEIR WEDDING IN ROME: A TELEGRAPHED PHOTOGRAPH.

The wedding of the Infanta Beatrice, elder daughter of the ex-King and Queen of Spain, to Don Alessandro Torlonia, Prince of Civitella Cesi, son of the late Duke Marino Torlonia, took place at the Jesuit Church in Rome on January 14. Over fifty royalties were present, including King Alfonso, the King and Queen of Italy, the Prince and Princess of Piedmont, and the Grand Duchess of Luxembourg. Great regret was felt at the absence of the bride's mother, Queen Ena. Invitations had been issued to 10,000 people, among them 24 Grandees of Spain and some 5000 other Spanish Royalists, most of whom had come specially from Spain. King Alfonso accompanied his daughter to the altar. The ceremony was performed by Cardinal Segura y Saens, formerly Archbishop of Toledo and Primate of Spain. The Church



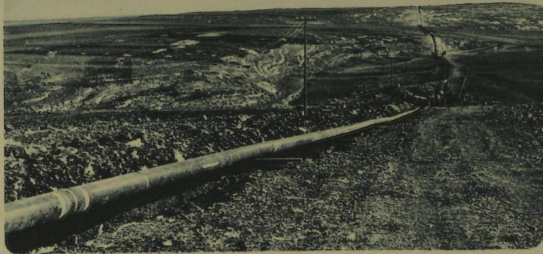
TWO ROMANCES IN THE SPANISH ROYAL FAMILY: (L. TO R.) PRINCE JAIME AND HIS FIANCEE, Mlle. MANUELA DAMPIERRE, KING ALFONSO, THE INFANTA BEATRICE, AND DON ALESSANDRO TORLONIA (NOW HER HUSBAND).

of the Gesù contains the body of the Spanish Saint Ignatius of Loyola, founder of the Jesuits, and was restored, last century, by a member of the bridegroom's family. After the wedding Don Alessandro and his bride drove to the Vatican and were received in special audience by the Pope. It was reported that they would spend part of their honeymoon in the United States, and would probably visit England first. King Alfonso's second son, Prince Jaime, who, like his elder brother, the Prince of the Asturias, was reported to have renounced his rights of succession, is engaged to Mlle. Manuela Dampierre, daughter of the late Count Roger Dampierre and Donna Vittoria Ruspoli. Her father, besides being a French Count, held the Spanish title of Duke of San Lorenzo.

THE IRAQ PIPE-LINE INAUGURATED: BRINGING OIL ACROSS THE DESERT.



DIGGING A TRENCH THREE FEET DEEP FOR THE PIPE-LINE: A BUCKEYE DITCHER ON CATERPILLAR TRACKS ADVANCING AT SOME 12 FT. PER MINUTE AND DUMPING THE SUPERFLUOUS EARTH TO ONE SIDE IN A NEAT, CONTINUOUS MOUND.



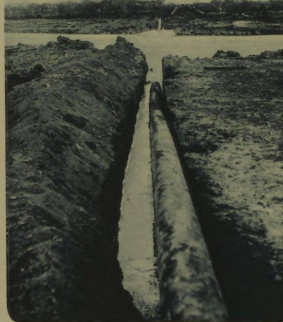
THE TREELESS DESERT COUNTRY THROUGH WHICH THE PIPE-LINE PASSES ON MOST OF THE 600-ODD MILES FROM KIRKUK TO THE MEDITERRANEAN: A SECTION OF THE LINE; SHOWING THE TELEGRAPH POLES WHICH ACCOMPANY IT THROUGHOUT TO ENSURE GOOD COMMUNICATIONS.



"DOPING" THE PIPE: PROTECTION BY MEANS OF HEATED ENAMEL POURED ON TO THE TOP SURFACE AND THEN SPREAD ALL OVER IT, SO AS TO ENSURE A SMOOTH AND EVEN COATING.



WRAPPING THE PIPE—AN OPERATION PERFORMED WHEN THE ENAMEL WAS SET, BUT NOT YET HARD: A WINDING-SHEET APPLIED SPRIALLY, AS A PUTTY TO THE HUMAN LEG, COVERING THE WHOLE SURFACE OF THE PIPE.



THE GRONTES CROSSING AT HOMS, SYRIA; WITH A BLOCK-GATE ON EITHER BANK: ONE OF THE FOUR GREAT RIVER OBSTACLES—TIGRIS, EUPHRATES, GRONTES, AND JORDAN—WHICH THE PIPE-LINE CROSSES.



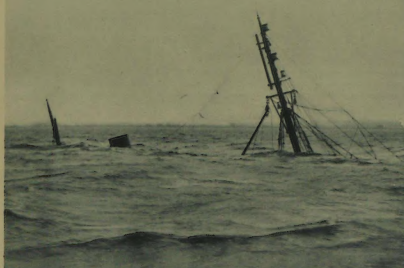
PULLING A SEA-LINE AT THE HAIFA TERMINAL, WHERE AN OPENING CEREMONY WILL BE PERFORMED ON JANUARY 22 BY THE BRITISH HIGH COMMISSIONER FOR PALESTINE, GENERAL SIR ARTHUR WAUCHOPE: THE SOUTHERN TERMINUS OF THE PIPE-LINE.

THE "BURNING FIERY FURNACE" OF THE BOOK OF DANIEL, CALLED GERENNA BY THE NATIVES: JETS OF OIL GAS, IN THE OILFIELD NEAR KIRKUK, BEARING NATURALLY THROUGH THE EARTH'S SURFACE AND BURNING CONTINUOUSLY—A TIME EXPOSURE MADE JUST BEFORE DAYBREAK.

One of the most gigantic engineering undertakings ever attempted is complete. On January 14, King Ghazi of Iraq formally inaugurated the Iraq pipe-line at Kirkuk, turning a handle to start the oil trickling on its 600-mile journey across the desert to the Mediterranean. Other ceremonies were arranged to be held subsequently, at Damascus, Tripoli, Haifa, and Amman. Constructed at the enormous cost of £10,000,000 by the Iraq Petroleum Company, an international concern containing British, French, Dutch, and American interests, the pipe-line starts at Kirkuk, the Iraqi oilfield centre, and ends at Tripoli and at Haifa. As far as Haditha, on the

Euphrates, there are two pipe-lines, running side by side. There they diverge, the northern section cutting straight across the desert, through Syria and Lebanon, to Tripoli, and the southern continuing south-west, through Transjordan and Palestine, to Haifa. The whole system contains over 1150 miles of piping in all. Extraordinary difficulties were encountered by the engineers in its construction. For more than two-thirds of its length the line crosses barren desert, an arid, waterless country, without roads, covered with boulders and, in places, with slabs of lava. Twelve pumping stations have been built between Kirkuk and the Mediterranean terminal.

PEOPLE IN THE PUBLIC EYE: EVENTS AND PERSONALITIES OF THE WEEK.



THE WRECK OF THE "EDGAR WALLACE": THE HULL TRAWLER WHICH FOUNDERED, WITH THE LOSS OF FIFTEEN LIVES.

The steam trawler "Edgar Wallace," of Hull, struck a sandbank in the Humber, near Hull, on January 9, beached over, and sank. Fifteen of the crew of eighteen lost their lives. Two were rescued from a mast to which they were clinging. The trawler was in sight of home when she foundered, after having steamed nearly 1400 miles with a cargo of fish from Bear Island, in the Arctic.



KING GHAZI OF IRAQ, WHO INAUGURATED THE IRAQ PIPE-LINE AT KIRKUK.

In the first of five opening ceremonies, King Ghazi of Iraq, on January 14, inaugurated the Iraq-Mediterranean pipe-line at Kirkuk. The ceremony was attended by members of the Iraqi Government, by Sir John Cadman, chairman of the Iraq Petroleum Company, which constructed the line, by Sir Francis Humphrys, the British Ambassador, and a large international gathering. Photographs of the construction of the line are given on the opposite page.



THE JURY IN THE LINDBERGH CASE AT FLEMINGTON: THE MEN AND WOMEN EMPANELLED FOR THE TRIAL OF BRUNO RICHARD HAUPTMANN.

In our issue of January 12 we illustrated some of the leading personalities in the trial of Bruno Richard Hauptmann for the Lindbergh kidnapping. In the course of the trial, Amanda Hochmuth testified that he had seen Hauptmann near the Lindbergh estate on the day of the kidnapping. Dr. "Jesse" Condon (whose portrait is seen on this page) gave evidence; and Mr. A. C. O'Conor, a handwriting expert, alleged that "the ransom notes were all written by the writer of various papers signed 'Richard Hauptmann.'" Over the week-end, eight men and four women jurors, taking Judge Trenchard's advice, went for a motor-coach ride, to get some fresh air



HASSAN GARRY BEY, New Egyptian Minister in London, where he will arrive to take up his duties in February. Minister of Finance in Yusef Pasha's Cabinet, formed in the 1933. A lawyer by profession, this is his first diplomatic appointment.



HEER JOSEF BÜRCKEL, The German Chancellor's deputy in the Saar, and now Nazi Party leader of the Saar and Palatinate, and Reich Commissioner for the reincorporation of the Saar Territory, where he has formulated a policy of conciliation.

MR. JUSTICE BATESON, Judge of the Probate, Divorce, and Admiralty Division. Died January 11; aged sixty-eight. Elected to the Admiralty in the Admiralty Division, 1909. Nominated to additional judgeship in this Division, 1925.



MR. J. H. CRAWFORD, The Australian player who won the Lawn Tennis Singles Championship of Australia from Mr. F. J. Perry (Great Britain), on January 12, at Melbourne: having previously lost it to him last year.



MISS DOROTHY ROUND, Beat Miss N. M. Lyle (Great Britain) in the final of the Women's Lawn Tennis Singles Championship of Australia on January 12, at Melbourne. The score was 1-6, 6-1, 6-2.



DR. "JASIE" CONDON, A retired schoolmaster of a Bronx (New York) school. Figured prominently as a witness in the Lindbergh kidnapping case. On January 9 stated that he had paid ransom money to Hauptmann, the accused.



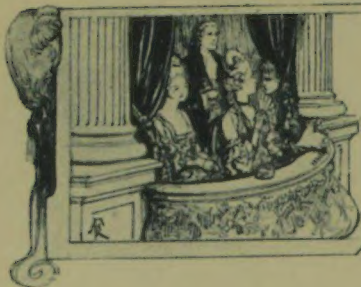
THE DUKE'S ARRIVAL IN NEW ZEALAND: H.M.A.S. "AUSTRALIA" (IN CENTRE), ESCORTED BY "DUNEDIN" AND "DIOMEDE," ENTERING WELLINGTON HARBOUR. The Duke of Gloucester, who has since toured many parts of New Zealand, meeting everywhere the heartiest welcome, arrived there on December 15 in the cruiser H.M.A.S. "Australia," the heartiest welcome, arrived there on December 15 in the cruiser H.M.A.S. "Australia," which entered the harbour at Wellington escorted by the cruisers "Dunedin" and "Diomedes," of the New Zealand Naval Division. They are here seen passing Fort Dorset. Seafolk on the coast in the right foreground, and the crowd on shore indicates the enthusiasm aroused by the Duke's visit.



MISS AMELIA EARHART, WHO MADE THE HAZARDOUS HONOLULU-CALIFORNIA FLIGHT, ALONE. Miss Amelia Earhart (Mrs. George Putnam), the first woman to fly across the American continent and also the first to fly across the Atlantic alone, flew alone from Honolulu to California on January 12, a distance of 2400 miles. Recently Mr. Um lost his life while trying to cross the same stretch of water; making the tenth fatality.



A PASSENGER STEAMER RAMMED AND SUNK IN THE EAST RIVER, NEW YORK: THE WRECK OF THE S.S. "LEXINGTON," AFTER A COLLISION. The Colonial Navigation Company's steamer "Lexington" (1240 tons) was rammed and sunk by the S.S. "Jane Christensen," on January 2, in the East River, New York, shortly after her departure from Rhode Island. She carried a crew of 50 and about 120 passengers. Most of those on board were quickly rescued by tugs. A few fell into the water, but were likewise saved. Though lost of the crew were missing, they were said to have been seen ashore later, and it was reported that no lives were lost.



The World of the Theatre.

By J. T. GREIN.



THE PLAYER AND THE PLAY: A RETROSPECTIVE VIEW.

WHAT is the magnet which draws us to the theatre? What is the secret that the box-office would solve? What is it that makes the difference between success and failure? If we could resolve that elusive factor effectively, there is not a theatrical manager, harassed with financial anxieties, who would not be for ever grateful. Yet we can, if we look back on the productions of the past year—for the pause in productions at the moment gives me this opportunity to survey in retrospect from this angle—make some interesting and enlightening discoveries. I have already described the record of 1934 as creditable, and put up a defence to the challenging charge that nothing is right in the Theatre. Like those who lament that *Punch* is not so funny as it once was, the best answer is: "It never was." But, while we can see vigorous animation in our theatre, and are pleased to note that, in spite of all the multifarious competitive interests in the field of entertainment that are marshalled against it, the theatre holds its own in London, we cannot deceive ourselves that very much of real significance appears in our theatres. It is doubtful if there has been, out of all the plays produced, more than one play which will stand up against the tooth of time—and that is Mr. Sean O'Casey's "Within the Gates," which produced no box-office rewards. The attitude towards the theatre is largely antipathetic towards any encouragement of deeply serious work. It is our first demand that we must be entertained (or amused!)—a very legitimate demand—but the idea and conception of what entertainment consists in has a tendency in our day to narrow itself into one word: laughter. By all means we want laughter, and plenty of it—good hearty, healthy laughter—and the theatre that discovers it is sure of its popularity. Your Leslie Henson, Sydney Howard, and, above all, George Robey are national assets. They make us forget all reason and, for a brief while, enjoy the madness of midsummer. They are the hosts at a party, and parties so well and amusingly conducted are always enjoyable. Still, we can have too many parties.

Christmas is an experience to illustrate the point. The regular playgoer, who goes from one first night to the next, cannot help but feel that this passion for laughter in the theatre can be carried too far, and that this demand that the play must be always amusing is not in the best interests of drama. I have already mentioned one play which failed to pass the popular test of success. "Nurse Cavell" had merits of solid characterisation and brilliant interpretation that stamped it as a work of distinction; and "The Laughing Woman," that intensely interesting study of the Gaudier-Breska relationship, though Miss Gordon Daviot preferred it not to be so considered, deserved, both by the substantial merits of its writing and performance, a longer run. None of these plays made concessions to the taste which only wants amusing. There was a fervent sincerity and a quality in Mr. John van Druten's "The Flowers of

the Forest" which, in spite of its obvious defects, redeemed the play in the theatre; yet it did not hold the stage.

One inevitable consequence of such an attitude towards the theatre is to foster playwrights who, with mastery of



"JILL, DARLING!", THE MUSICAL PLAY AT THE SAVILLE:
FRANCES DAY AS JILL SONNING AND ARTHUR RISCOE
AS JACK CRAWFORD, HER LOVER.

Unhappily for Jill, Mr. Pendleton-Brookes, the Temperance candidate in the election, and Jack Crawford, her lover, are doubles! Arthur Riscoe, the brilliant comedian, plays the part of both these seemingly incompatible personages.

technique, can write good entertainment which thrills us in the theatre, but leaves nothing for the mind to fasten on or the heart to dwell on. Their writing is deliberate; their object is equally deliberate; and if they are fortunate in their interpreters, they hit the target of success. Since their plays are not creative, in the finest sense of that word; since their purpose is to put up "House Full" outside the theatre door—and this is no easy matter, and whoever succeeds is not to be disparaged—more and more do they rely on the player. In the extreme case, the author sets out to provide a vehicle for an actress or actor, and if that vehicle is a good one, and the player makes it magnetic through personality and skill, the door is open to success. No one could hail "Mary Read" as a good play, taken apart from Miss Flora Robson, but her performance in it is so superb that the evening at His Majesty's is well spent. No one would say that "Escape Me Never" was a good play, but Miss Margaret Kennedy set out to provide a gamut of emotions for Miss Elisabeth Bergner to play upon, and the result was, so marvellously did she perform, that the boards "House Full" stood outside the Apollo every night. And it is not the distinction of Miss Joyce Carey's "Sweet Alocs," which is full of the immaturities of a first play, that draws the town to Wyndham's, but the lovely performance of Miss Diana Wynyard, who discovers in it a part which allows her to reveal her real and unguessed powers.

Of course, if the play itself has no merit, if the author has not made any contribution, not all the constellation of the stars can make it succeed. "Inside the Room," which had a cast to make a play-bill itself an attraction, and with Mr. Basil Dean, one of our most experienced producers, to present it, had to quit the stage because the play was not only indifferent, but provided no vehicles for the players. The plays which have held the stage must have merits, even though they be ephemeral. They are good and less good, soundly constructed with an eye on effect, and providing chances for the players. That is why they are entertaining. There is enough of narrative to give a beginning and an end; enough of variety in the parts to give room for many moods; enough persiflage and humour in the dialogue to win our smiles,

and enough action to keep the stage moving. Mr. Michael Egan's entertaining play, "The Dominant Sex," which has come down from the Embassy to the Shaftesbury, is a first-rate example. He never attempts, obviously, to strike deep to the roots of his problem. He is much more concerned to present the amusing surface of the domestic conflict, and his resource, wit, craft, and animation result in a thoroughly enjoyable comedy which gains enormously by the perfection of its performance and leaves behind a lasting impression.

"Reunion in Vienna" did not capture London because of the skill of Mr. Robert E. Sherwood's writing, but the excellence of the acting of Miss Lynn Fontanne and Mr. Alfred Lunt. It was neatly written, but only very good in the measure of affording this brilliant pair brilliant opportunities. "Conversation Piece" had no other abiding merits than permitting the designer to give a delicious Regency picture to frame the delicious art of Mlle. Printemps.



ANOTHER CHARMING COUPLE IN "JILL, DARLING!":
LOUISE BROWNE AS APRIL CRAWFORD, AND JOHN MILLS
AS BOBBY JONES.

"Theatre Royal" skilfully stages Miss Marie Tempest, and, with such distinctive support as the performance of Miss Madge Titheradge and the others, we are captured, not by the solid merits of the theme, but by the shining merits of the performance.

Miss Clemence Dane is a writer with things to say, but the success of "Moonlight is Silver" was not won by the substance of the play, for it does not rank comparably with her better work, but by the contributions of Miss Gertrude Lawrence and Mr. Douglas Fairbanks, jr., who had room in the play to move. And what is it that carries "Family Affairs" to success? Miss Gertrude Jennings has written a sincere study, with passages of moving beauty, but its essential strength is the performance of Miss Lilian Braithwaite as the understanding mother. Mr. Keith Winter is a playwright who has a fiery imagination and a strong theatre-sense. "The Shining Hour," at the St. James's, has also firmer qualities than providing what Miss Gladys Cooper and Mr. Raymond Massey need; but this praise doesn't go beyond the recognition of good work. True, we cannot look for masterpieces to crop up in every production, and with such a record of interesting and entertaining plays we need not be ashamed. They have had one merit in common, for, because they have offered parts for actors to make or mar, we have had a year that is noteworthy in our histrionic annals. It is not so much the play, but the player, we remember—Dame Sybil Thorndike, Miss Beatrix Lehmann, Miss Gwen frangcon-Davies, Miss Antoinette Cellier, Miss Marie Ney, Mr. Edmund Gwenn, Mr. Stephen Haggard, Mr. Leslie Banks, Miss Diana Churchill, and Mr. Richard Bird (I am making no private order of merit) all bring back vivid memories of vivid performances. "The Moon in the Yellow River," at the Haymarket, is greater than its players, and because it is so alive with humour, this work of genius proves the exception that, in our theatre of entertainment, plays of significance find small encouragement; and as an answering clarion to the croakers we have the great performance of Mr. John Gielgud in his own production of "Hamlet."



"THE DOMINANT SEX," BY MICHAEL EGAN, TRANSFERRED TO THE
SHAFTESBURY: DIANA CHURCHILL AS THE YOUNG WIFE WHO
SUCCEEDS IN DOMINATING HER HUSBAND (RICHARD BIRD) WITH
A VERY EFFECTIVE INSTRUMENT OF HER RULE!

"The Dominant Sex" had a great success at the Embassy before being transferred to the Shaftesbury. It concerns the struggle for supremacy in the household of a young married couple, Dick and Angela Shale. Our photograph shows how Dick Shale, who longed to be a father, is not so pleased when he finds that the task of holding the baby interferes with reading the paper. The play is produced by John Fernald.

FROM OUR POST-BAG: CURIOSITIES OF OUR WONDERFUL WORLD.



A CANADIAN BORE: THE HEAD OF THE FLOOD ON THE PETITCODIAC RIVER, NEAR MONCTON, NEW BRUNSWICK, ADVANCING IN A WELL-MARKED WAVE.

On another page in this issue we give some striking photographs of the tidal wave on the Tsien Tang River, near Hangchow. Here is shown a similar phenomenon in New Brunswick, where, on the Petitcodiac River, near Moncton, the water sometimes comes in with a great rush, quickly filling the river and advancing in a well-marked wave. The roar of the rushing water can be heard from afar. During the summer and early autumn this bore attracts visitors from all over Canada and the United

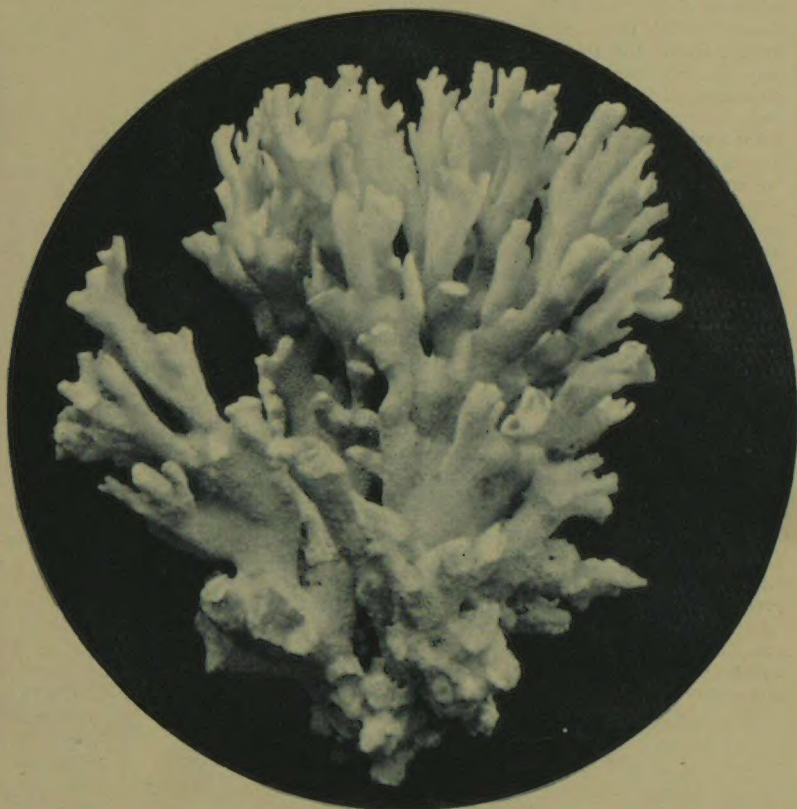


THE BORE ON THE PETITCODIAC RIVER, WHERE THE TIDE MAY RISE AS MUCH AS FIFTY OR SIXTY FEET: A PHENOMENON COMPARABLE WITH THE TSIENTANG BORE.

States. In "Waves of the Sea and Other Water Waves," Dr. Vaughan Cornish writes: "In many tidal rivers a visible wave with a very steep front, travelling upstream, constitutes the 'first rise' of the flood tide." The wave of the ebbing tide, he explains, is never so steep, partly because the river is full and its water deep at the beginning of the ebb, instead of being at its shallowest as at the beginning of the flood. Also, in tidal rivers, the duration of the flood is less than that of the ebb.



A SWAN IN FLIGHT: ONE OF THE MOST GRACEFUL OF BIRDS PHOTOGRAPHED IN A POSITION WHICH WELL SHOWS THE POWERFUL DOWNWARD BEAT OF THE WINGS AND THE "STREAM-LINING" OF THE WHOLE BIRD.



SEA CORAL FOUND AT A HEIGHT OF 17,000 FEET IN THE NORTHERN ANDES, CHILE: A RELIC OF THE TIME WHEN THIS PART OF THE SOUTH AMERICAN CONTINENT WAS BELOW THE LEVEL OF THE SEA.



A STREAM WHICH NORMALLY FLOWS FOR SIX MONTHS IN EACH YEAR: THE WINTERBOURNE AT LEWES, NOW FLOWING AGAIN AFTER THE DROUGHT.

A correspondent sends us this photograph of an interesting natural phenomenon at Lewes, Sussex. The intermittent Winterbourne is a stream which usually flows during six months of the year. The recent drought disturbed the normal sequence of events, but now, after eighteen months' complete cessation, the stream is seen to be flowing strongly again, as is usual at this season of the year. The Winterbourne is a tributary of the Ouse, which joins the sea near Newhaven.



THE RIDERLESS HORSE WHICH CARRIED A WREATH FROM ANNUELLO TO THE MELBOURNE SHRINE OF REMEMBRANCE: AN ANZAC PILGRIMAGE.

At the end of November, nine ex-Servicemen of Annuello, Victoria, rode the three hundred miles to Melbourne to place a wreath on the Shrine of Remembrance at the dedication ceremony performed by the Duke of Gloucester. This thoroughbred came riderless, carrying the wreath. Annuello is a tiny outback village, in the heart of the Mallee desert, in a district farmed and settled mostly by ex-Servicemen. Seven Australians, one New Zealander, and one Englishman made the pilgrimage.

THE INDIAN TRIBE THAT RAIDED AN R.A.F. TYPICAL BHILS—THEIR PRIMITIVE DWELLINGS,

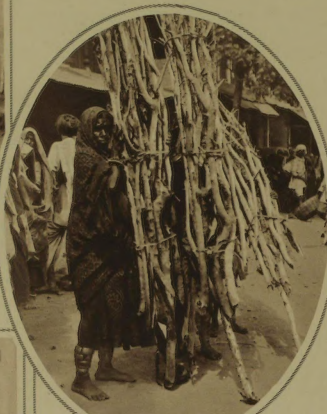


TWO OLD MEN OF THE BHIL TRIBE, A PARTY OF WHOSE HOWMEN RECENTLY ATTACKED A LORRY TRAVISING THEIR TERRITORY, ARE HERE SEEN ENJOYING A SMOKE AND A CHAT IN A VILLAGE BAZAAR.



A BHIL WOMAN "ARISTOCRAT" (WITH A NOSE-RING AND BRASS ORNAMENTS, WHICH ARE NEVER TAKEN OFF) SITTING BESIDE HER MARRIAGEABLE DAUGHTER OF HER STOCK OF WOOD IN THE BAZAAR, AWAITING CUSTOM.

Continued.
head for the safety of the cattle. It took four months to obtain these photographs. A Sahib is by no means an everyday sight to the Bhils, but a Sahib with a magic contrivance like a camera put such fear into these wild people that the men and women (in spite of their heavy brass ornaments) ran at the sight of him. Some over-intelligent Bhil formed a brilliant theory with regard to the Sahib and his camera, and this theory spread among all the Bhils for over twenty miles around. The rumour was that the photographs of the women were



A BHIL WOMAN, WEARING THE USUAL BRASS ANKLETS, CARRYING A LARGE BUNDLE OF WOOD—A COMMON BURDEN FOR MEMBERS OF HER SEX IN THIS PRIMITIVE HINDU TRIBE.

A STORE OF BRASS RINGS, AND OTHER ORNAMENTS WORN BY BHIL WOMEN, SPREAD OUT ON THE GROUND FOR SALE AT A ROADSIDE BAZAAR WHICH IS HELD ONCE A WEEK IN VILLAGES OF THE TRIBE.



THE WEEKLY BAZAAR IN THE BHIL COUNTRY ATTRACTS HUNDREDS OF FOLK FROM SURROUNDING DISTRICTS, AND HERE THEY ARE SEEN LINGERING THE STREET WITH THEIR TIMBER, WHILE PROSPECTIVE PURCHASERS PARADE UP AND DOWN INSPECTING IT.

A STRANGE incident was reported the other day in a message from Bombay, relating how a party of Bhils, a backward tribe of the Kandesh district in the Bombay Presidency, had attacked with bows and arrows a motor-lorry carrying aircraft equipment and stores on its way from Ajmer to Baroda, via Ratlam. A breakdown occurred as the lorry was passing through Bhil territory, and its sole occupant, a Pathan driver, while repairing the engine, found himself surrounded by a large party of tribesmen. He jumped into the vehicle as showers of steel-pointed arrows rained down on it; some, though shot from a considerable distance, breaking the glass windows. The driver eventually fired a Verv pistol, which had the effect of dispersing his assailants. Our illustrations show daily life among the Bhils, who are described as "India's most uncivilized people." Writing in "The Times of India," Mr. F. W. Kearsay, who took the photographs, says: "The Bhils, a

MOTOR LORRY WITH BOWS & ARROWS: WEAPONS, AND BRASS-ORNAMENTED WOMEN.

wild tribe who inhabit the hilly parts of Central India and Rajputana, are not at all particular where they build their huts of mud, sticks, and straw. With a very few exceptions, they recognize no ruler and pay no rent for the land they occupy. There is, of course, no loss to the owner of the land, as it is very seldom indeed that the Bhils take up cultivation as a profession, so that they are quite content to build their huts near some forest, on soil which is not fertile. Their livelihood is obtained through their bows and arrows and their axes. With their bows and arrows they obtain all the flesh they and their families need, while the axe is used for cutting down some unsuspecting person's forest. They sell the timber in the surrounding bazaars, and the smaller branches are handed over to their womenfolk to dry and sell as firewood, or to be turned into charcoal. About August, the owners of cattle in the neighbouring villages drive their cattle out to the forests and pay the Bhils about an anna a

(Continued below on left.)



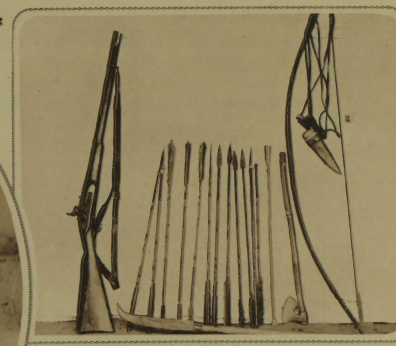
A YOUNG BHIL GIRL, HEAVILY ADORNED WITH BRASS NECKLACE, BRACELETS, AND ANKLETS, WHO HAD TRAMPED TEN MILES TO SELL A COUPLE OF FOWLS, CARRIED IN THE BASKET ON HER HEAD.



A GROUP OF BHIL WOMEN AWAITING PURCHASERS FOR COAL (IN THE LARGE BUNDLES SEEN ON THE WALL BEHIND THEM) WHICH THEY HAVE CARRIED ON THEIR HEADS FOR OVER FIVE MILES TO SELL IN A VILLAGE BAZAAR.



A TYPICAL VILLAGE OF THE BHILS OF CENTRAL INDIA, WHO ARE CONTENT WITH THEIR ROUGH HUTS BUILT OF MUD, STICKS, LEAVES, AND STRAW, NOT TROUBLED ABOUT THE MONSOON RAINS, THOUGH SOMETIMES THEIR VILLAGES ARE WASHED AWAY.



A BOW AND ARROWS (SOME IRON-POINTED FOR HUNTING, OTHERS WITH ROUNDED ENDS) OF THE TYPE USED IN THE RECENT RAID; WITH AN AXE, "BHIL-HOOK," AND MUZZLE-LOADING GUN: A BHIL'S ARMOURY.



A YOUNG BHIL WARRIOR AND HUNTER, WITH HIS BOW AND ARROWS (OF THE TYPE USED IN THE RAID ON A LORRY)—A RELUCTANT SITTER WHO POSED FOR THE CAMERA AFTER TWO HOURS OF PERSUASION—AND BRIBERY.

Continued.
best to some great person in England, and, if they were fancied, agents would be sent out to catch the originals of the photographs and take them to England. To pull out a camera and take a snapshot does not take much time, but the Bhils do not take nearly as long to show their heads. To take the photographs, the services of an interpreter had to be secured. This interpreter would first approach the subjects, and, after a deal of persuasion and the inspection of various photographs, would induce them to sit still."

BOLTS FROM OLYMPUS.

BEING AN APPRECIATION OF

"THE HISTORY OF 'THE TIMES': 'THE THUNDERER' IN THE MAKING: 1785-1841."*

(PUBLISHED BY "THE TIMES.")

TO take liberties with Shakespeare, this admirable work might be described as "the abstract and brief chronicle of 'The Times.' Not so brief, either; this first volume takes us only to 1841; two others are to follow. Much research has gone into this narrative, but, in strict accordance with journalistic tradition, the researchers are anonymous. Considering that the compilation comes from different hands, it is remarkably homogeneous in form and style. The first volume presents a most arresting picture, not only of the growth of modern journalism in its best manifestation, but of the fluid politics of the early nineteenth century, when the clear-cut dichotomy of Whigs and Tories was passing into new and more complex permutations. And, if the volume had achieved nothing else, it would have done a valuable service in resurrecting the well-nigh forgotten personality of Thomas Barnes, the first great editor of modern England. Lord Lyndhurst, who had once breathed fire and fury against him, came to acknowledge him as "the most powerful man in England." He might also be described as the most anonymous man in nineteenth-century history.



THE FIRST ISSUE OF THE PAPER DESTINED TO BECOME WORLD-FAMOUS AS "THE TIMES": PART OF THE FRONT PAGE OF "THE DAILY UNIVERSAL REGISTER" FOR JANUARY 1, 1785.

"One copy only of the first issue has survived; from the library of the Rev. Dr. Burney, an energetic collector and one 'curious in newspapers.'" It is now in the British Museum.

TO THE PUBLIC.
To bring out a New Paper at the present day, when so many others are already established and continued as the public opinion, is certainly an arduous undertaking; and so one can be justly proud of its success. It is a paper which will be read by all who are interested in the affairs of the country, and who wish to be kept in the possession of the latest intelligence. It is a paper which will be read by all who are interested in the affairs of the country, and who wish to be kept in the possession of the latest intelligence. It is a paper which will be read by all who are interested in the affairs of the country, and who wish to be kept in the possession of the latest intelligence.

Walpole paid out £50,000 of Treasury funds to newspapers and pamphleteers. The newspaper thus occupied a curiously paradoxical position in the political world. On the one hand, all persons of taste and sensibility affected to despise and to deprecate it as a form of "prostitution." It was regarded, at the best, as a form of impertinence. Everybody knows that it was a "breach of privilege" even to publish Parliamentary debates, until the public demand and the defiance of editors compelled Parliament to abandon an attitude which nowadays would be regarded as the very reverse of constitutional. The newspaper was taxed mercilessly, often in the hope that it would be taxed out of existence. The Post Office corruptly and cunningly obstructed its news-service. For the expression of what we should now call "fair comment on a matter of public interest," editor, writer, or printer might find himself at the Bar of the House, thence to be haled to prison or to the pillory. John Walter I. went to Newgate for excessive candour; Bell, the publisher of *The Times*, was summoned to the Bar; and Barnes, who went farther than any predecessor in attacks on individuals and policies, would undoubtedly soon have been *incommunicado* if he had not had public support behind him. In spite of all this contumely (not always undeserved), the newspaper was recognised as an indispensable implement of politics. Superior persons held their noses as they picked up the



THE FIRST NUMBER OF THE PAPER TO BEAR THE LONG-FAMILIAR TITLE: PART OF THE FRONT PAGE OF "THE TIMES OR DAILY UNIVERSAL REGISTER," FOR JANUARY 1, 1788.

"At the end of (1787) Walter notified his readers that their journal would henceforth be entitled *The Times or Daily Universal Register*. On January 1, 1788, No. 940 of the series was so entitled."

THE DAILY UNIVERSAL REGISTER.
To bring out a New Paper at the present day, when so many others are already established and continued as the public opinion, is certainly an arduous undertaking; and so one can be justly proud of its success. It is a paper which will be read by all who are interested in the affairs of the country, and who wish to be kept in the possession of the latest intelligence. It is a paper which will be read by all who are interested in the affairs of the country, and who wish to be kept in the possession of the latest intelligence. It is a paper which will be read by all who are interested in the affairs of the country, and who wish to be kept in the possession of the latest intelligence.



THE MAN WHO MADE "THE TIMES" A NEW POWER IN PUBLIC LIFE: THOMAS BARNES, EDITOR FROM 1817 TO 1841.

"It was under his direction that *The Times* became known as 'The Thunderer' . . . From 1831 to his death in 1841 his authority was supreme, and from this critical decade may be dated the beginning of independent editorial responsibility as it is understood in modern days. . . . Before he died he had made himself, in Lyndhurst's view, 'the most powerful man in the country,' and had turned an efficient newspaper into a great political instrument."

Illustrations on this page reproduced from "The History of 'The Times': 'The Thunderer' in the Making, 1785-1841." By Courtesy of "The Times."

It was high time that a later age, influenced by very different High Priests of the Head-line, knew more about this remarkable man; and only the authors of this book were in a position to bring him back to life. They have done so with unqualified success.

The *Daily Universal Register* (it did not become *The Times* until three years later) came into existence in 1785 as a mere by-product of the printing business of John Walter I., who intended the journal to be an illustration of his system of "logography" no less than a broad-sheet. It was, at first, little more than an advertising medium, and such political opinion as it expressed was bought and paid for. Like all the affairs of the first John Walter, it did not greatly prosper. John Walter II. joined its staff in 1797, and, acquiring control in 1803,

* "The History of *The Times*: 'The Thunderer' in the Making: 1785-1841." Written, Printed and Published at the Office of *The Times*, Printing House Square. (15s.)

foundations, he retired, in accordance with the orthodox ambitions of the age, to enjoy the life of a country gentleman and a Member of Parliament. We hear little thereafter of his direct connection with the policy of the paper, though it appears to have had his sympathy and approval. That he was not wholly insignificant as a politician is shown by the fact that he suggested to Peel the famous Tamworth Manifesto. But, having found in Barnes an editor of genius, he was wise enough to hand on to him the instrument which he had perfected, and to allow unfettered discretion in the use of it.

In order to appreciate the contribution which *The Times*, under Barnes, made to the national life, it is necessary to understand the then status of the Press and of journalists. Newspapers were almost wholly party organs, and it was perfectly understood that they gave political support in return for hard cash—indeed, they could not have existed otherwise. Large sums of public money were spent on them: in ten years, for example,



THE OFFICES OF "THE TIMES," IN PRINTING HOUSE SQUARE, AS THEY APPEARED 124 YEARS AGO: A WATER-COLOUR BY S. SHEPHERD, 1811.

"A prominent feature of the exterior, as shown in the accompanying water-colour, is the Royal coat-of-arms carved in stone placed in the spandrel over the entrance. . . . The rebuilding in 1874 left no trace of the original exterior except the Royal arms, which were placed over the entrance to what are now the composing, machining and foundry departments."

nasty thing—but they used it. From this humiliating situation John Walter II. and Barnes broke free. *The Times* supported party, but not in return for any reward except power. It supported, indeed, what it liked, and frequently it embarrassed its political adherents by "thunderings" against elements of their policy which it disapproved. It was impossible for it not to be partisan, but it was not prepared to be partisan at the expense of what it believed to be the general good. The "New Conservatism" of Peel to which Barnes eventually allied himself was not inconsistent with unceasing advocacy of Catholic Emancipation and the Reform Bill on the one hand, nor, on the other, with relentless opposition to the Poor Law (one of the several occasions when Barnes showed prophetic vision which only recently, and tardily, has been vindicated). The conservatism of *The Times*, under Barnes, was never the reactionary conservatism of privilege and vested interest. "Common justice was an end for which the paper perpetually contended," and it was as ready to demand it for the Tolpuddle Martyrs and the victims of Peterloo and for child labourers as for the high and the mighty.

If newspapers were held in reprobation, it followed that professional journalists were the most despised of men. It was an axiom that they were parasites, broken men for the most part, and certainly men of no principle, ready to sell a facile pen to any unscrupulous purchaser. Sir Walter Scott wrote to Lockhart: "Your connexion with any newspaper would be disgrace and degradation. I would rather sell gin to

(Continued on page 110.)

WHERE REBEL VANDALISM WAS RIFE: ARCHITECTURAL TREASURES OF THE OVIEDO "BATTLEFIELDS."



THE ANCIENT CHURCH OF ST. MIGUEL DE ESCALADA; WITH MOORISH FEATURES WHICH ARE ALSO TO BE FOUND IN THE ANCIENT BUILDINGS OF OVIEDO, THE SCENE OF THE RECENT RISING.



SANTA MARIA DEL NARANCO: A NINTH-CENTURY BUILDING WHICH ESCAPED DAMAGE, ALTHOUGH THE REBELS HAD A GUN EMPLACEMENT (FOR BOMBARDING OVIEDO CATHEDRAL) NEAR IT.



OVIEDO CATHEDRAL, WHICH WAS MADE INTO A STRONGHOLD BY GOVERNMENT FORCES; SHOWING THE TOWER WHICH IS NOW PITTED WITH BULLET HOLES AND HAS HAD ONE OF ITS PINNACLES SMASHED BY A SHELL.



SANTA MARIA DEL NARANCO; ON A HILL FROM WHICH THE REBELS SHELLED OVIEDO CATHEDRAL, OBTAINING A DIRECT HIT BEFORE THEIR GUN BURST.



THE SCENE OF THE REBELS' MOST DASTARDLY ACT OF VANDALISM: THE CAMARA SANTA, WHERE THE OVIEDO CATHEDRAL TREASURES WERE HOUSED, WHICH WAS BLOWN IN BY A HUGE CHARGE OF DYNAMITE.



THE NINTH-CENTURY BASILICA OF SANTULLANO ON THE OUTSKIRTS OF OVIEDO; WHICH HAD CORPSES PILED ON ITS PAVEMENTS AND WAS DEFAECED BY THE REBELS.



A PIECE OF VISIGOTHIC ARCHITECTURE IN THE CHURCH OF SAN TIRSO, IN OVIEDO: A BUILDING WHICH HAD ITS ROOF PIERCED BY A SHELL.

Our illustrations show some of the historic buildings which figured in the recent troubles in Oviedo during the revolt in the Asturias. A correspondent of "The Times" writes: "Santa Maria del Naranco and San Miguel de Lino were mute witnesses of the tragedy below. A big gun dragged up to their level hurled shell at the cathedral and scored a direct hit, before blowing itself up. Other shells fell on San Tirso at the foot of the cathedral tower, piercing the roof. . . . The basilica of Santullano, or St. Julian of the Fields, their elder by twenty-five years, is also intact. Situated near the arms factory and the San Pelayo barracks, where the firing was severe, it did not, however, escape defilement. Dead bodies were piled up on the pavements beneath arches which were raised in 823, and the sickle and hammer still stands in red paint on pilasters with the darker stains of blood

on the floor. . . . A visit to Oviedo Cathedral is a shocking experience. . . . The surrounding buildings are pockmarked by bullets, as is the cathedral tower right up to the balustrade from which the spire springs. At this point one of the four quaint snuffer-like turrets which crown the angles is breached by a shell. . . . A picture of desolation is completed by the wreck in the Camara Santa." The rebels, it should be explained, succeeded in getting into the Bishop's Palace, whence the cathedral was attacked. A charge of dynamite blew in one side of the Camara Santa, where the treasures of the Cathedral were kept, burying them under the rubble. Three of the six groups of Apostles were blown up, and three remain standing. The efforts of architects and archæologists have since been directed to securing the ruins and unearthing the buried treasures.

A MACHINE WITH A "VOICE FROM THE SKY" AND A PRINTING PRESS ABOARD: THE LARGEST LAND 'PLANE, "MAXIM GORKI."



THE NAVIGATOR'S SEAT IN THE NOSE OF THE "MAXIM GORKI"—IN AN APARTMENT USED ALSO AS A PASSENGER SALOON: THE PLEASANTEST OF THE ROOMS ABOARD THE GIANT 'PLANE, FITTED WITH COMFORTABLE CHAIRS AND LARGE WINDOWS, AND GIVING OPPORTUNITY FOR RESTING, READING, OR CONVERSATION.



THE WIRELESS RECEIVING AND TRANSMITTING STATION ABOARD THE "MAXIM GORKI": UNIQUE EQUIPMENT WHICH INCLUDES A LOUDSPEAKING INSTALLATION, "THE VOICE FROM THE SKY," AUDIBLE OVER ABOUT TEN SQUARE KILOMETRES.



ONE OF THE PASSENGERS' SALOONS ABOARD THE GIANT RUSSIAN MACHINE; WITH NOISE-PROOF AS POSSIBLE, ABOARD AN AEROPLANE WHICH, IF EQUIPPED



A GENERAL INTERIOR VIEW OF THE "MAXIM GORKI": SHOWING THE GREAT CEILING HEIGHT AND AMPLE PASSAGE WIDTH: A MACHINE OF VAST SIZE AND ELABORATE EQUIPMENT DESIGNED FOR EDUCATIONAL AND PROPAGANDA WORK.

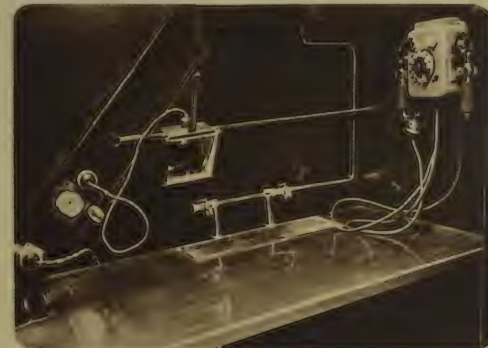
(RIGHT) THE CINEMA CABIN, COMPLETE WITH SOUND-CINEMA PROJECTING APPARATUS, AND HAVING A SCREEN WHICH, WHEN UNFOLDED, CAN BE SEEN BY ABOUT 10,000 SPECTATORS ON LAND.



THE WORLD'S LARGEST LAND AEROPLANE, WHICH HAS A FLYING WEIGHT OF 42 TONS, IS EQUIPPED FOR PROPAGANDA, AND IS NAMED AFTER MAXIM GORKI, THE WRITER: ITS COLOSSAL WING-SPAN OF 210 FEET; SHOWING SEVEN OF THE EIGHT POWERFUL ENGINES AGGREGATING 7000 H.P., THREE PLACED ON EACH FORWARD WING-TIP AND TWO SET IN TANDEM ON TOP OF THE FUSELAGE, AND GIVING AN AVERAGE CRUISING SPEED OF ABOUT 150 MILES AN HOUR.



EIGHT COMFORTABLE CHAIRS: A ROOM, WITH THICK CURTAINS RENDERING IT AS SOLELY AS A PASSENGER MACHINE, COULD CARRY SEVENTY PASSENGERS.



THE PHOTO-MECHANICAL LABORATORY: WITH TABLE, BED LAMP, WASTE-PIPE SYSTEM, TELEPHONE, SWITCHES, AND SO ON: THE ROOM FOR THE PHOTOGRAPHIC PROCESSES IN THE PRODUCTION OF PROPAGANDIST LITERATURE.



(LEFT) THE PRINTING PRESS, DESIGNED SPECIALLY FOR THE "MAXIM GORKI": AN INSTALLATION WITH ALL THE MACHINERY NECESSARY FOR ISSUING A NEWS-PAPER DURING FLIGHT.



SEATS IN THE SALOON OF THE WORLD'S LARGEST LAND AEROPLANE: ACCOMMODATION FOR PASSENGERS, WHO ARE ALSO PROVIDED WITH SLEEPING-CABINS, LAVATORIES, WARDROBES, LUGGAGE HOLDS, A BUFFET SERVING HOT FOOD, AND A BAR.

Concerning this "flying palace of culture," the largest land aeroplane in the world, a correspondent sends us the following details: "In September 1932, during the celebrations of the fortieth anniversary of Maxim Gorki's literary work and public activity, the Soviet writer and journalist Mikhail Koltsov suggested the construction of a giant propaganda 'plane bearing the name of the world-famous writer. This 'plane, Koltsov explained, should be equipped with everything necessary for educational work among the masses—radio, cinema, printing press, and loudspeakers. A special All-Union Committee was organised to realise this idea. The design was made by a group of con-

structing engineers headed by the 'honoured scientist and technician,' Professor Andrei Nikolayevich Tupolev. The 'ANT-20' (this being A. N. Tupolev's twentieth design) 'Maxim Gorki' 'plane' was built in Moscow by the Central Aero-Hydrodynamical Institute, with the collaboration of thirty different plants. By means of a wide press propaganda the All-Union Committee collected by public subscription about 8,000,000 roubles for its construction. The 'plane has a wing-span of 210 feet; its fuselage is 107 feet in length; its flying weight is 42 tons; and its average cruising speed is about 150 miles an hour. Powered by eight Soviet-built motors aggregating 7000 h.p., the

'Maxim Gorki' 'plane possesses a great load-lifting capacity and brilliant aerodynamical properties proved during its test flights. It is built entirely of metal, mostly Koltchuk aluminium. For the main junction points chromo-molybdenum steel was used. The 'Maxim Gorki' is a cantilever monoplane. A landing light is attached to each wing to illuminate the aerodrome during night landings. The landing gear has double brake wheels 6 ft. 6 in. in diameter. For the first time in the history of aviation, communication between the various compartments is by an automatic telephone station with sixteen lines installed aboard. . . . The radio equipment is extensive. The radio trans-

mitting centre serves for transmitting radio-telegrams, radio-phonograms, and for amplifying speech transmitted by the loudspeaking installation, 'The Voice from the Sky,' enabling the operator to broadcast speeches, music, and announcements from the height of one kilometre. The voice is clearly audible over an area of about ten square kilometres. . . . The miniature print-shop contains a special rotary offset-lithographic press, which can print up to 10,000 copies per hour of an illustrated newspaper of 30 by 42 cm. format. All the wireless sets, the entire illumination, the electro-motors, the printing press, and so on, are fed by the central electric power plant."



THE WORLD OF SCIENCE.



SOME REMARKABLE FACTS ABOUT GOLIATH BEETLES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

QUITE recently Lord Rothschild, one of the foremost of living zoologists, showed me, in his wonderful museum at Tring, a beetle-larva in a glass jar which made me gasp with surprise. It seemed impossible that this enormous creature, six inches long, could be the larva of a beetle. My surprise was justified, for the adult, one of the goliath beetles, though one of the largest-known members of its tribe, attains to a little more than half that size, while the female is smaller. A conspicuous disparity in size between adult and larva is well known to obtain among the beetles, as may be seen, for example, in comparing the larval cockchafer with the adult. But in the case of the goliath beetle the relative differences in size are much more impressively marked.

A brief survey of the "infancy" of insects, indeed, presents us with some very astonishing features. And this matter of size is one of them. The larval silk-worm (*Teia polyphemus*), when fully grown, was found to weigh 4149 times heavier than its original weight on emergence from the egg; the larva of the privet hawk-moth (*Sphinx ligustri*) 9976 times; while the larva of the goat moth (*Cossus cossus*), which lives in the larval stage three years or more, was 72,000 times. A human body, increasing at this rate, would weigh several hundred tons by the time it reached maturity! The most rapid period of activity in growth is between the emergence from the egg and

of each segment. The eye-like markings along the side are the spiracles, or openings of the breathing-tubes. It was brought from the Gold Coast, with a living adult which was sent to the "Zoo."

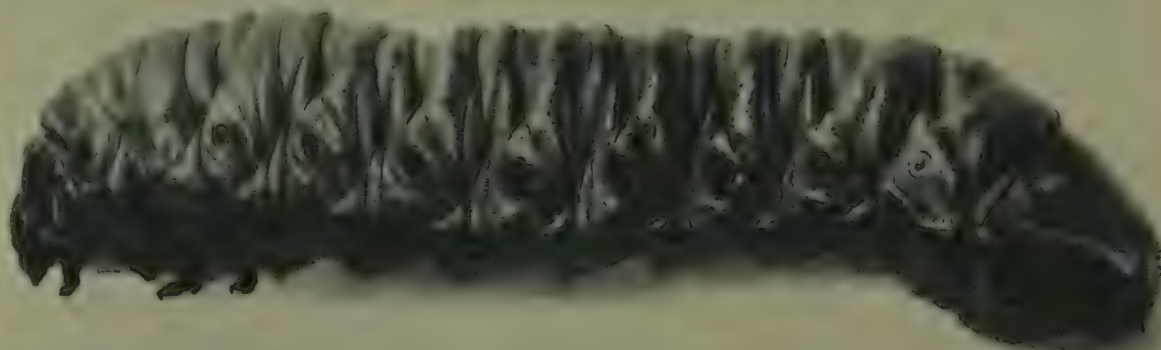
With these photographs Lord Rothschild sent me some valuable notes on the life-histories of goliath beetles. The larva shown here is that of *Goliathus regius*, and lives on rotten wood on the surface, or just below the surface, of the ground. When full fed it makes a cocoon of earth, glued together to

stripes on a black background. The female is smaller, and dull-coloured. *G. regius*, it will be noted, has a markedly different pattern, and the female is, apparently, slowly assuming the coloration of the male. It is the rule, when resplendent coloration is developed, for this to appear first in the male and later in the female. Among the birds there are hundreds of cases of this kind. It is not merely, however, in the matter of coloration that these two species differ, for the horn-like projections from the

head are larger in *Goliathus giganteus* than in *G. regius*. In *G. cacticus* they are still larger. There is no trace of them in any of the females. But I cannot now say more on this theme of ornamentation in these beetles and their allies.

The nature of the great wing-cases, or elytra, of beetles is probably by no means generally realised. For they are more than mere "cases." They answer to the fore-wings of butterflies or bees. What led to their transformation into the dense, horny cases of to-day, serving now to cover the hind-wings, we do not know. This was certainly a most

remarkable change, and it was accompanied by a yet more striking change in the transparent hind-wings. For these have developed a most wonderful mechanism by which they can be folded across the middle, transversely, so as to bring the hinder half of the wing across the body. And thus it comes about that when the flying insect comes to rest the wings can be securely packed up beneath these hard covers,



A MONSTROUS GRUB—FULLY 6 INCHES LONG: THE LARVA OF A GOLIATH BEETLE FROM THE GOLD COAST (*GOLIATHUS REGIUS*), WHERE IT LIVES IN DECAYING VEGETATION. (APPROXIMATELY NATURAL SIZE.)

The larva attains a size nearly twice that of the adult male beetle. The eye-like markings along the side are the spiracles, or openings of the breathing-tubes. When full-fed, the larva forms a cocoon like a smooth case, the size of a large swan's egg, which consists of earth glued together with saliva; and this is encircled by a raised girdle resembling a miniature motor-tyre. The photographs on this page were taken from specimens in Lord Rothschild's museum at Tring, and are reproduced by his permission.

form a smooth oblong shell of about the size and shape of a large swan's egg. Round the outside, in the middle, it forms a prominent ring, looking as if the cocoon was held together by a small motor-tyre!

The adult—and this probably applies to all the species of goliath beetles—feeds on the sap of plants, especially certain lianas, and the palm-trees from which palm wine is made.



THE ADULT GOLIATH BEETLE (*GOLIATHUS REGIUS*): THE MALE (LEFT) AND FEMALE PHOTOGRAPHED TOGETHER TO SHOW THE DISCREPANCY IN SIZE; AND THE PECULIAR "HORNS" CARRIED BY THE MALE. (TWO-THIRDS NATURAL SIZE.)

A MALE (LEFT) AND A FEMALE OF *GOLIATHUS CACTICUS*; THE FEMALE BEING NEARLY AS LARGE AS THE MALE. A SPECIES WHICH, LIKE OTHER GOLIATH BEETLES, FEEDS ON THE SAP OF PLANTS, ESPECIALLY LIANAS, AND PALMS. (TWO-THIRDS NATURAL SIZE.)

the period of the first moult, when the live weight increases threefold in twenty-four hours.

Three superb photographs of this larval beetle were taken for me, under Lord Rothschild's direction, for this essay. Unfortunately I can use but one, since I want to show also some equally fine photographs of the adult beetle, and two of its near relations, which were also taken at the same time for me. I have selected the side view, which shows that but three pairs of legs are present, borne by the segments immediately behind the head. The body has its surface thrown into great wrinkles and is bare, save for transverse rows of bristles on the under-surface

I was glad indeed to get these notes, because I had seen it stated these beetles were burrowers; and this seemed to me, having regard to the form of the legs, impossible. This erroneous statement was made, apparently, by collectors who had seen the females thrusting the tail-end of the body down into the soil when laying their eggs.

The goliath beetles are among the largest of the beetle tribe. The first specimen to be discovered was found floating in the River Gambia in the last quarter of the eighteenth century. This was *Goliathus giganteus*, wherein the great wing-cases are of a rich mahogany red, while the thorax is marked by white

instead of projecting, as they would otherwise do, beyond the body.

But more than this. There are some species wherein these hind-wings have degenerated; so small, indeed, are they as to be useless for flight. And in such cases the elytra, being no longer used, have become fused together in the middle line. But there are some other beetles wherein these "elytra" have become reduced to mere vestiges, leaving the wings exposed. And concerning these I have much to say as soon as I have got all my facts together: for these facts concern some most interesting and diverse problems in evolution.

CORMORANTS TRAINED TO CATCH FISH: THE "STAFF" OF A JAPANESE FISHERMAN.



TYING CORDS ROUND THE BIRDS' NECKS TO PREVENT THEM SWALLOWING THE FISH THEY CATCH: A PRECAUTION UNNECESSARY, IT IS SAID, WITH FULLY TRAINED CORMORANTS.

A JAPANESE FISHERMAN'S "STAFF"—OF CORMORANTS: THE BIRDS HELD BY CORDS, EACH ONE WEARING A COLLAR TO PREVENT IT FROM SWALLOWING THE FISH.

THE ancient practice is still carried on in Japan of training cormorants to catch fish for human consumption. The bird is by nature incredibly voracious and a wonderful swimmer under water. It is said that, even after having eaten till it can swallow no more, it will not infrequently still try to

[Continued below.]



A CORMORANT "DRIVE" BY NIGHT, WITH THE WATER ARTIFICIALLY ILLUMINATED FOR THE BIRDS: SIGHTSEERS WATCHING THE HUNT FROM THE BOAT ON THE LEFT.



A JAPANESE FISHERMAN ON THE BANKS OF A RIVER NEAR NAGOYA, WITH TWO OF HIS TRAINED CORMORANTS: BIRDS WHICH CAN EACH CATCH AS MANY AS A HUNDRED FISH AN HOUR.

[Continued.]

catch any prey that may come within its reach. These natural characteristics are turned to good account by the Japanese—as they used to be in England, where of old time the master of the cormorants was one of the officers of the royal household. We read in Lydekker's "Royal Natural History": "In China and Japan cormorants have been trained to fish for their masters from time immemorial, and early in the seventeenth century this practice was introduced into Europe as a sport, which was followed both in Holland, France, and England. In the East the cormorants are taught to fish either from the bank or from a raft, and although young or imperfectly trained birds wear a collar, to which a cord may be attached, to prevent them swallowing their prey, in many cases the fully trained birds are allowed to fish without any kind of restraint. Till they receive permission to forage for themselves, they invariably bring all their captures to their owner; and it is said that when the bird has seized a fish too large for it to carry unaided, another immediately comes to its assistance. In captivity cormorants are readily tamed, and show considerable intelligence and attachment."



"MASTER'S FOOTSTEP."

With the death of Cecil Aldin, there passed a world-famous sporting artist whose portraiture of dogs, in particular, has never been surpassed: he is dead, but his work will live. Numerous examples of his genius have appeared in our pages, as well as in those of "The Sketch," and the one here reproduced may be regarded as a tribute to his memory. Its title has a special pathos, now that his pets, who were also his models, will listen for "Master's footstep" in vain.

FROM THE DRAWING BY CECIL ALDIN.

TO BE SEEN AT THE ROYAL ACADEMY:
ARTICLES IN SYNTHETIC RESIN
PRODUCED FROM COAL, AIR, AND WATER.



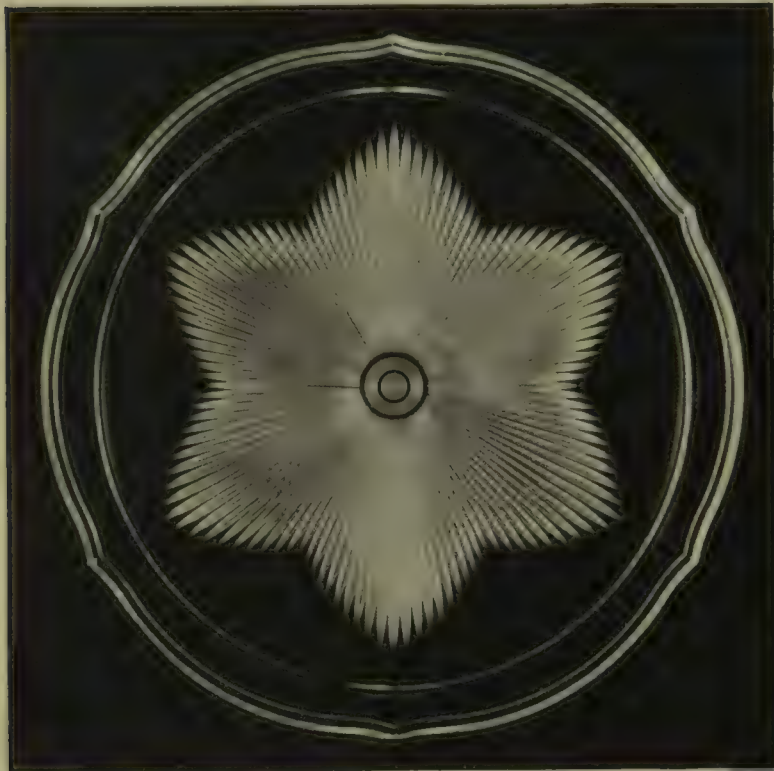
A VESSEL IN THE NEW TRANSPARENT PLASTIC MATERIAL; SHOWING THE FINE EFFECTS TO BE OBTAINED BY ENGRAVING: THE BOTTOM SURFACE OF THE STAND ENGRAVED AND THE DESIGN REFLECTED THROUGH THE UPPER SURFACE.



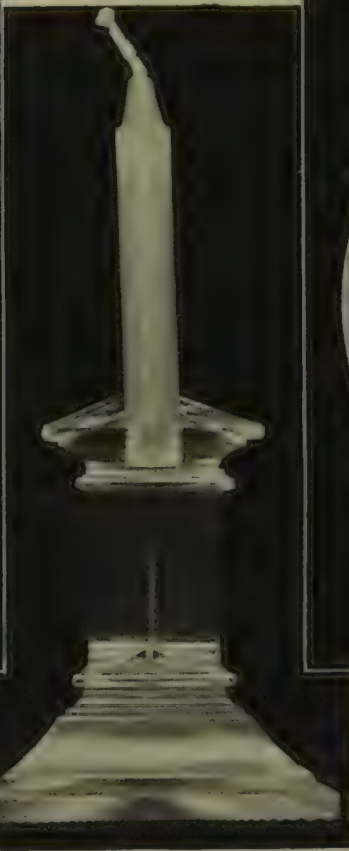
THE NEW MATERIAL IN ITS UNWORKED FORM: A RESIN MADE BY THE GRADUAL THICKENING OF A LIMPID LIQUID.



A HIGHLY DECORATED BOX MADE FROM THE NEW PLASTIC MATERIAL OF IMPERIAL CHEMICAL INDUSTRIES—A TRANSPARENT RESIN WHICH READILY LENDS ITSELF TO THE SKILL OF THE TURNER, THE CARVER, AND THE ENGRAVER.



A BEAUTIFUL EFFECT OBTAINED BY ENGRAVING THE NEW PLASTIC MATERIAL: A DISH MADE ENTIRELY OF THE PLAIN RESIN; THE BLACK AND WHITE EFFECT BEING PRODUCED SIMPLY BY ENGRAVING.

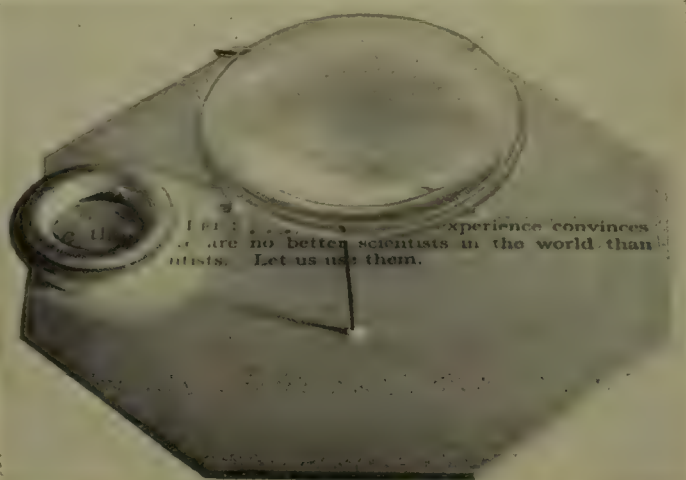


A CANDLESTICK OF THE NEW MATERIAL; ACCEPTED BY H.M. THE QUEEN: THE DESIGN ENGRAVED ON THE BOTTOM SURFACE SHINING THROUGH THE FACETS ABOVE.



A PATTERN PRODUCED SIMPLY BY ENGRAVING THE NEW MATERIAL. ONE OF THE WAYS IN WHICH THIS CLEAR, COLOURLESS, TRANSPARENT SYNTHETIC RESIN MAY BE DECORATED WITH BEAUTIFUL EFFECT.

A COMPLETELY new plastic material has recently been produced by Imperial Chemical Industries; and articles turned, carved, engraved, and built up from it are among the unusually interesting things to be seen at the Exhibition of British Art in Industry in Burlington House. It is a synthetic resin; a very clear, colourless material which is peculiarly easy to turn and carve. The company conducted research on it for a considerable time, and produced it at its Billingham-works—ultimately from coal, air and water. It is understood that its manufacture on a commercial scale will soon start. These photographs show articles for which two of the most skilled turners in the United Kingdom—Lady Gertrude Crawford and Mr. A. L. Hetherington—are responsible. Though they well illustrate what can be done with the resin, they in no way represent the surprising clarity of the material itself. Its optical properties closely resemble those of ordinary crown glass, but its softer appearance and a certain difference in quality would prevent it from being mistaken for glass. It is highly transparent, not only to visible light, but also to light extending well into the region of ultra-violet. In this respect it is intermediate between ordinary glass and quartz, and about equal to the special glasses made for ultra-violet light transmission. It has the advantage over these that irradiation, at least by sunlight as received in this latitude, produces little deterioration of ultra-violet transparency.



TWO LENSES MADE FROM THE NEW SYNTHETIC RESIN; SHOWING (LEFT) MAGNIFICATION OF PRINT THROUGH THE SMALLER LENS.

Since the resin is made by the gradual thickening of a clear liquid, it is easy to prepare any required colour by introducing suitable amounts of dye into the liquid. One of the articles made from the material shows a very striking effect produced by adding a little fluorescent dye, which makes the resin pink in transmitted and greenish yellow in reflected light. In mechanical properties, the resin is abnormally tough, so as to be nearly, though not quite, unbreakable. Its tensile strength is also very high compared with that of other plastics. Its specific gravity is about 1.2; that is, about half that of glass. As our photographs indicate, there are endless ways in which the material may be handled. Particularly successful is the treatment with engraved lines on the under side of surfaces through which the decoration appears refracted through the many facets of the article above. The effect of the surface is well shown in the photograph from the top of the dodecahedron; the star engraved on the under surface of the base can be seen both directly and refracted through all the side facets. It appears equally well in the photograph of the triangular candlestick and in the tazza with the square base. These articles will be recognised as an important contribution to the development of a new art; for, indeed, there is no precedent to guide the artist to what forms he shall create in such an essentially new material.

STONE AGE CULTURE IN CYPRUS TRACED TO THE 4TH MILLENNIUM B.C.

THE FIRST NEOLITHIC BURIAL DISCOVERED IN THE ISLAND.



FIG. 1. A PAINTED BOWL FROM ERIMI: AN EXAMPLE FROM AN ABUNDANCE OF POTTERY FOUND IN THE FOURTH LAYER OF THE EXCAVATIONS.



FIG. 2. A TERRACOTTA HEAD OF A BEARDED MAN FROM THE TEMPLE SITE NEAR KYRENIA: SCULPTURE OF THE SIXTH CENTURY B.C.

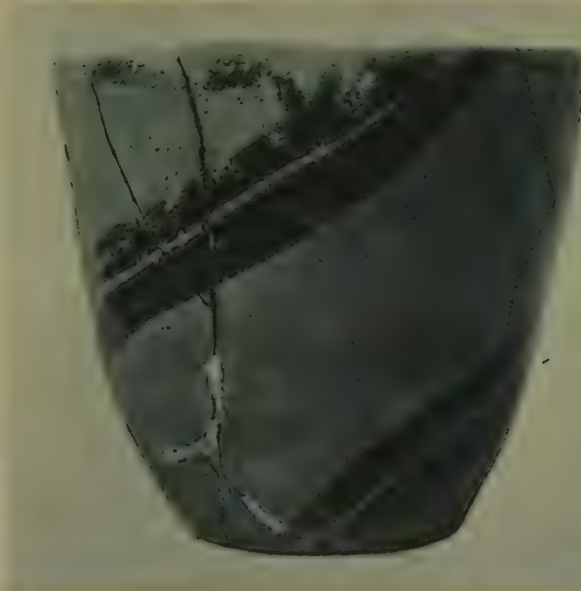


FIG. 3. A PAINTED BOWL FROM ERIMI: ANOTHER SPECIMEN FROM THE SAME STRATUM AS THAT IN FIG. 1, WITH SLIGHTLY DIFFERENT DECORATION.



FIG. 4. THE IMPORTANT FIFTH LAYER OF THE ERIMI EXCAVATIONS, WHICH DISCLOSED TWO ADJACENT NEOLITHIC CIRCULAR HOUSES (FIG. 6 AND ANOTHER) WELL PRESERVED: A VIEW SHOWING THE VILLAGE OF ERIMI IN THE BACKGROUND.



FIG. 5. NEOLITHIC IDOLS FROM CYPRUS: (LEFT) A HEAD IN TERRACOTTA; (CENTRE) A CROSS-SHAPED FIGURE IN STEATITE, WEARING A MODEL OF ITSELF AS A NECKLACE PENDANT; (RIGHT) A FEMALE FIGURE IN TERRACOTTA.



FIG. 6. OF UNIQUE IMPORTANCE AS REVEALING THE FIRST STONE AGE BURIAL FOUND IN CYPRUS: A NEOLITHIC CIRCULAR HOUSE IN THE FIFTH LAYER AT ERIMI, SHOWING THE SKELETON (FIG. 7) IN A GRAVE OUTSIDE THE WALL (RIGHT FOREGROUND).



FIG. 7. THE FIRST NEOLITHIC BURIAL DISCOVERED IN CYPRUS: A CLOSE VIEW OF THE SKELETON (SHOWN IN FIG. 6) PLACED, IN A DOUBLED-UP POSITION, IN A SIMPLE GRAVE SURROUNDED WITH STONES OUTSIDE A HOUSE.

The above photographs illustrate the latest archaeological discoveries in Cyprus, made during excavations conducted on behalf of the Cyprus Museum, as described by its Curator, M. Dikaios, in the article on the next page. Our illustrations are numbered to correspond with his references. The results of the 1934 season, which he explains, have carried back to a still earlier period the traces of Neolithic culture in Cyprus revealed by his researches, of which a previous stage was represented by his illustrated article in our issue of December 23, 1933. As he now

COPYRIGHT PHOTOGRAPHS BY THE DEPARTMENT OF ANTIQUITIES, CYPRUS.

points out, Cypriot prehistory was once thought to begin about 3000 B.C., but last year's work has taken it well into the fourth millennium B.C. The most important of the new discoveries is that shown above in Figs. 6 and 7—that of the first Neolithic burial ever found in Cyprus. It was a simple grave, placed just outside the wall of a house, and showing no sign of funeral rites. The body was buried, in a doubled-up position, in a hole in the ground, and surrounded with stones. The house with this grave is one of two found at Erimi. (SEE ARTICLE ON THE NEXT PAGE AND ILLUSTRATIONS ON PAGE 99.)

CYPRUS IN THE STONE AGE AND AFTER:

THE FIRST NEOLITHIC BURIAL FOUND IN THE ISLAND; A ROYAL TOMB OF THE 4TH CENTURY B.C.; AND A HOARD OF SILVER COINS, NEW DISCOVERIES RANGING OVER MANY PERIODS.

By P. DIKAIOS, Curator of the Cyprus Museum. With Copyright Photographs by the Department of Antiquities, Cyprus.

(See Illustrations—numbered according to the Author's References—on the preceding and facing Pages.)

THE general interest awakened lately in England in the preservation of the ancient monuments which illustrate the long history

of the 1934 season I proceeded to the deeper layers and cleared two more, the fourth and the fifth (Fig. 4). The fourth-layer houses were much destroyed and only parts of walls of ruined houses could be traced. It nevertheless yielded an abundant harvest of pottery and other objects (Figs. 1 and 3).

The fifth layer is one of the most important so far studied. Two neighbouring circular houses, in an excellent state of preservation, were laid bare. These houses were larger than those of the upper layers and measured seven metres across. They were built with a substruction wall, wider than that in the upper layers; the upper parts of the walls were entirely destroyed. One of these houses (Fig. 6) was of great importance, for outside the entrance a burial was discovered, revealing the first human remains belonging to the Stone Age in Cyprus (Fig. 7). The body was buried in the ground in a contracted position, and the grave was simply a hole with stones all round. The discovery of human remains belonging to the Stone Age will have a considerable importance in anthropological matters, especially if completed, as I hope, by more discoveries. From the point of view of funeral ceremony, we notice that Neolithic man apparently did not practise rites in honour of the dead, as was done

of Neolithic culture, and I extended my researches to all parts of the island. The result was, as I have said, that a great number

of new settlements have been discovered, testifying to the existence of a widespread Stone Age civilisation throughout Cyprus. Trial diggings in these settlements have revealed stratigraphical material of great importance, completing or confirming the results obtained in the Erimi settlement. The evolution of the ceramic art noted in the Erimi settlement, which belongs to the southern group, is confirmed in a convincing way by the stratigraphical material obtained in another settlement of the northern group. The human remains discovered at Erimi, and the remarks made in regard to the funeral customs, are also borne out by the discovery of other human remains found in a northern settlement. These discoveries, therefore, enlarge in a remarkable way our knowledge of the Stone Age in Cyprus, and promise a very prolific field for further research.

FIG. 8. A FIFTH-CENTURY B.C. SILVER COIN, PERHAPS FROM SOLI, NORTH CYPRUS: THE OBVERSE. (ABOUT DOUBLE ACTUAL SIZE.)

of this island, marks an important moment in the archaeological life of Cyprus. The creation of a Department of Antiquities and the appointment of Mr. J. R. Hilton as Director inaugurate a new era in the archaeological activity in this island.

In *The Illustrated London News* of Dec. 23, 1933, I gave a report on the Neolithic discoveries made by the Cyprus Museum last year. An important settlement belonging to the later Stone Age—i.e., to a period which, chronologically, may be assigned to the second part of the fourth millennium B.C.—was discovered near the village of Erimi (Fig. 4), eight miles west of Limassol, and an excavation was undertaken on behalf of the Cyprus Museum. Several layers were revealed, showing a long culture which, as I explained in my report, was little known to us before these discoveries. This culture, which can



FIG. 9. BEARING A GORGON'S HEAD RESEMBLING A RELIEF IN FIG. 15 (PAGE 99): THE REVERSE OF THE COIN IN FIG. 8.



FIG. 10. FOUR OF THE BEST SPECIMENS AMONG OVER 400 OLD CYPRIOT COINS DISCOVERED AT LARNACA DURING EXCAVATIONS FOR A HOSPITAL EXTENSION: SILVER STATERS OF THE FIFTH CENTURY B.C.—THE OBVERSE SIDES ABOVE, WITH CORRESPONDING REVERSE BELOW EACH. (ABOUT DOUBLE ACTUAL SIZE.)

The places of origin to which the above coins are attributed are various towns in Cyprus. Thus A (obverse, a human head in right profile; reverse, a smaller head) is ascribed to Lapithos, in the north; B (obverse and reverse, different animal heads) possibly to Soli; C (obverse, a bull; reverse, an eagle's head) to Paphos; and D (obverse, a winged sphinx; reverse, undecipherable) to Idalion. The coin whose two sides appear in Figs. 8 and 9 at the top of the page is of uncertain origin, but may come from Soli. The Gorgon's head (Fig. 9) and the winged sphinx (Fig. 10, D) resemble the stone reliefs (Fig. 15, page 99) found in the royal tomb at Pyla.

be placed at the head of the ancient Cypriot culture, is of great importance. Archaeologists used to begin the study of Cypriot prehistory from the introduction of the Copper Age, i.e., from about 3000 B.C.; now this study is carried back into the fourth millennium B.C. It must be mentioned that the Swedish Cyprus Expedition, which worked in Cyprus from 1927 to 1931, had already brought to light important traces of the Neolithic civilisation.

Now, under the light thrown by the Cyprus Museum discoveries, we may say that the period of the later Stone Age was occupied by a highly developed culture characterised by a painted and unpainted pottery which can be compared to that of the most productive periods of Cypriot ceramic art. The excavations carried out in 1933 laid bare the three upper layers and brought to light circular houses measuring about six metres across and containing, besides pottery in great quantities, flint implements, stone axe-heads, stone or terra-cotta idols (Fig. 5) and other objects. In the course

in the succeeding period of the Early Bronze Age, and that the departed were buried within the area of the settlement, outside the houses.

It is equally important to remark that a definite change occurs in the pottery found in the fourth and fifth layers. The upper layers were characterised by the great majority of the painted wares, whereas the fourth and fifth layers show a diminution of the number of the painted wares and an increase of the plain ones, mostly the red-slip wares. It will be interesting to follow, in the deeper layers, which will be explored in the future, the ceramic art of the earlier stages.

The archaeological evidence yielded by the Neolithic settlement of Erimi is now enriched by the discovery of a considerable number of other settlements, situated not only along the south coast of Cyprus, but also along the north and in the centre. The surprising wealth of material revealed during the excavations in the Erimi settlement persuaded me that Cyprus must have been, as a whole, a great centre

A second site explored by the Cyprus Museum is a temple situated three miles to the east of Kyrenia. The temple was first noticed by villagers, who, while digging in the field, came across a number of terra-cotta and stone statues, among which was a headless statuette of Herakles of archaic times (525-500 B.C.). The excavations proved that the temple itself was destroyed at a later period, most probably in the Byzantine era, although a good number of terra-cotta and stone statues of all periods, from the archaic to the Roman, were brought to light. Among these we should mention some terra-cotta heads of the middle of the sixth century B.C. (Fig. 2), and some other busts of terra-cotta figures, richly ornamented with painted lions and sphinxes or other mythological animals. According to the evidence afforded by the finds, the temple came into existence at an early period, most probably during the seventh century B.C., and continued to be a cult place through the archaic, classical, Hellenistic, and Roman times. Byzantine settlers

[Continued on page 110.]

A CONTRAST TO NEOLITHIC BURIAL: A CYPRIOT ROYAL TOMB, 4TH CENTURY B.C.



FIG. 11. THE DROMOS (ENTRANCE) TO THE ROYAL TOMB DISCOVERED AT PYLA, IN CYPRUS: A VIEW SHOWING THREE MARBLE VASES FOUND LYING AGAINST THE DOOR-SLAB.



FIG. 12. THE INTERIOR OF THE TOMB AT PYLA AS IT APPEARED AFTER REMOVAL OF THE DOOR-SLAB: A ROYAL SEPULCHRE PLUNDERED IN ANTIQUITY BY ROBBERS WHO PENETRATED THE ROOF.



FIG. 13. LOCAL VISITORS TO THE TOMB: A LARGE GROUP OF VILLAGERS FROM PYLA (HEADED BY THE VILLAGE PRIEST), WHO CLAIMED PERMISSION TO SEE THE INTERIOR.



FIG. 14. THE EXTERIOR OF THE ROYAL TOMB "DISCOVERED ACCIDENTALLY NEAR THE VILLAGE OF PYLA, SITUATED EIGHT MILES N.E. OF LARNACA": A GENERAL VIEW, SHOWING THE SOLID MASONRY, AND LANDSCAPE BEYOND.

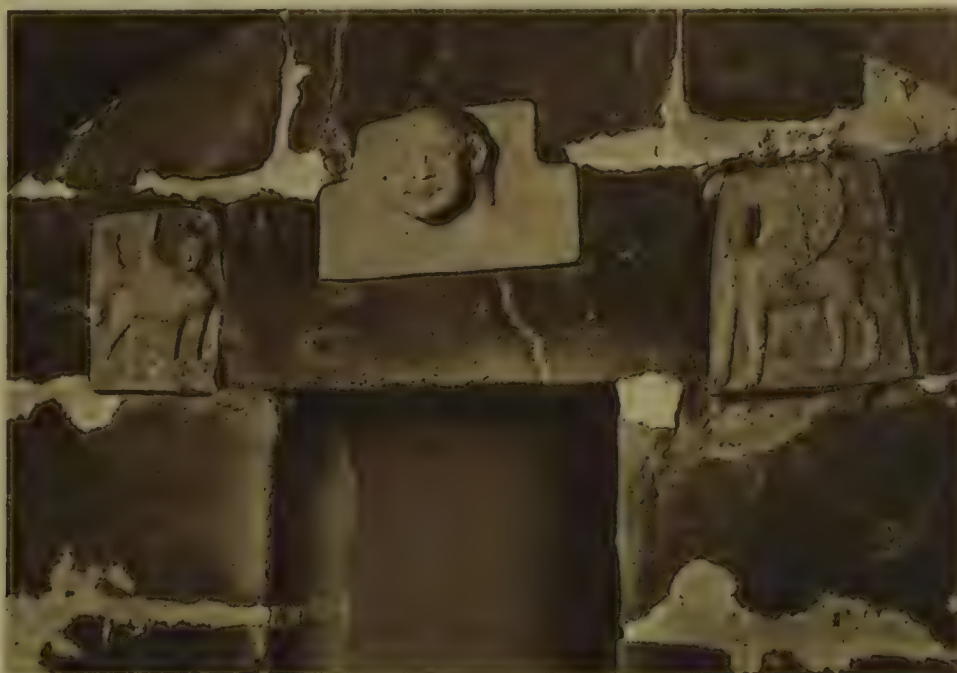


FIG. 15. LIMESTONE RELIEFS OVER A DOORWAY INTO A CHAMBER OF THE TOMB CONTAINING THREE SARCOPHAGI: A GORGON'S HEAD AND WINGED SPHINXES, RECALLING DESIGNS ON COINS FOUND AT LARNACA (FIGS. 9 AND 10D, OPPOSITE PAGE).

This royal tomb of the fourth century B.C. contrasts strongly with the primitive Neolithic grave at Erimi (Figs. 6 and 7, page 97), and these two burials mark the long period of cultural evolution in Cyprus covered by the excavations. Regarding the above photographs, M. Dikalos notes: "The doorway of the royal tomb (Fig. 11) was blocked with a large slab, against which lay three alabaster-like marble vases. In the interior (Fig. 12) the door-slabs which blocked the doorways leading to the side-chambers had been thrown down by robbers, who entered

the tomb in ancient times through a hole made in the roof. After the excavation, a large group of villagers from Pyla (Fig. 13), with the village priest at their head, gathered near the tomb, and claimed to be allowed to visit the interior. Fig. 15 shows the three limestone reliefs inset above the doorway leading to the north chamber, in which three sarcophagi were found. The central relief represents a Gorgon's head; the side reliefs sphinxes. Both the Gorgon's head and the sphinxes appear on ancient Cypriot coins." (See Figs. 9 and 10D, opposite page.)

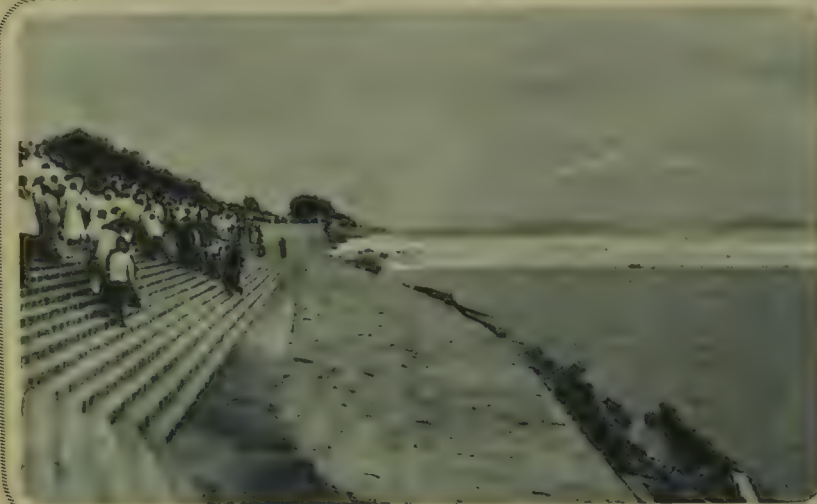
A BORE'S PROGRESS: THE TIDE-WAVE FROM WHITE STREAK TO WATER-WALL.



1. THE NOISE OF THE TIDAL BORE APPROACHING UP HANGCHOW BAY TURNS ALL EYES IN THE DIRECTION OF A WHITE STREAK IN THE DISTANCE, ADVANCING WITH GREAT RAPIDITY.



2. AS THE COAST NARROWS ON EACH SIDE OF THE BAY, THE TIDAL WAVE, BECOMING MORE AND MORE COMPRESSED, GAINS IN HEIGHT AND SPEED WHAT IT LOSES IN WIDTH.



3. THE WHITE STREAK RESOLVES ITSELF INTO A WALL OF BREAKING WATER, OVER TWELVE FEET HIGH; THE WATER IN ADVANCE OF IT REMAINING COMPLETELY UNDISTURBED UNTIL THE ACTUAL ARRIVAL OF THE WAVE.



4. WITH A THUNDEROUS ROAR, THE WAVE RUSHES NEARER AND NEARER, STRETCHING ACROSS THE WHOLE WIDTH OF THE BAY, WHICH IS MORE THAN A MILE ACROSS AT THIS POINT.



5. THE IMMENSE PRESSURE OF THE TIDAL WAVE CAN BE JUDGED FROM THE FACT THAT THE SEA ITSELF IS PUSHING IT ALONG AT A HEIGHT OF OVER TWELVE FEET.



6. THE WAVE REACHES THE POINT WHERE THE SERIES OF PHOTOGRAPHS WAS TAKEN; REVEALING A SEA OF FOAMING WATER TOSSED IN ITS WAKE AND CRASHING AGAINST THE PARAPET.



7. YELLOW WAVES BREAKING HIGH AGAINST THE SEA WALL: AN EXTRA-ORDINARY CONTRAST WITH THE UPPER LEFT-HAND PHOTOGRAPH, ALTHOUGH TAKEN ONLY A FEW SECONDS LATER.

ONE of the most impressive of the world's tidal bores is that which periodically advances up the mouth of the Tsien Tang River, near Hangchow. It will be recalled that in our issue of September 1 last we gave photographs of similar phenomena on the English rivers of Severn and Trent, both of these having been exceptionally fine during the week-end of August 25 to 27. We explained there that a bore is caused by flood-tides driving an immense volume of water from the sea into a river, and that this water, accumulating in the estuary more rapidly than it can flow upstream, rises in a ridge that rushes over the surface. We added that one of the biggest bores in the world is that on the Brahmaputra, which reaches a height of about twelve feet. The photographs on this page (which should be "read" in order of numbering, from top to bottom) indicate that the Brahmaputra bore must be rivalled by that at Hangchow. A roaring wall of water twelve feet high rushes up the Tsien Tang estuary at more than twelve miles an hour, providing, when it is at its height, a spectacle so grand that thousands of Chinese gather to watch it and to celebrate at the same time a feast of the tidal dragon.

AN AVALANCHE'S PROGRESS: THE FALL FROM ITS START TO ITS FINISH.



1. THE BEGINNING OF AN AVALANCHE: A FALL ON THE DENT D'HÉRENS.



2. A LATER PHASE OF THE FALL: THE RUSH DOWN THE MOUNTAIN-SIDE.



3. THE FINISH OF THE FALL DOWN THE NORTHERN SIDE OF THE DENT D'HÉRENS (13,715 FEET), IN SWITZERLAND: THE MASS OF SNOW AND ICE BREAKING AT THE END OF ITS DESCENT.

Attention has once more been called to the awfulness of the avalanche by the recent fatal accident to two young English skiers, Messrs. John Howard and Kenneth Armstrong, who lost their lives near Vent, in Tyrol, the former being

caught in an avalanche and swept downwards while leading, the latter meeting his death as the result of a fall on to a rock and into a stream while, having taken off his skis, he was endeavouring to climb down to his friend.

REACTION TO A MOVING DUMMY MAN: A LION DECEIVED BUT MOMENTARILY.



DECEIVED BY THE DUMMY SET UP OUTSIDE HIS CAVE: A LION SPRINGING TOWARDS A MIMIC MAN WHOSE LEGS AND ARMS WERE MOVED BY THE PULLING OF STRINGS—
TO DISCOVER THE SHAM AT ONCE AND WALK OFF!



PHOTOGRAPHED AS HE LEFT HIS CAVE: A LION SNAPSHOTTED FROM A "BLIND" AS HE CAME OUT OF HIS LAIR IN EAST AFRICA—TO FIND HIMSELF FACING A DUMMY MAN.

On a number of occasions, we have reproduced photographs taken by the Martin Johnson expedition in British East Africa. Here and on the opposite page are three very remarkable snapshots secured recently. A description of the upper one on this page reads: "The Johnsons were curious to see what a lion would do if he saw a human being, so a dummy was made, with its arms and legs attached to strings, and placed near the mouth of a lion's cave. Cameras were then set up in a 'blind,' and the dummy was made to move when the lion appeared. The lion sprang upon

the dummy; then, instantly realising that it was not a human being, walked off." That the "King of Beasts" is not really the relentless terror of the nursery-books is evidenced by hunters. Colonel Stevenson Hamilton, indeed, calls him "a very intelligent, rather placid, and good-natured animal, anxious to avoid trouble with man." Not that this helps his opponent when the lion *does* make up his mind to attack! The description of the lower photograph reads: "Simba, the King of Beasts, walking from his cave, photographed in the foothills of Mt. Kenya."

REACTION TO AN AEROPLANE'S LANDING: A SCARED RHINOCEROS RUNS AWAY.



A TON OF NERVOUS PACHYDERM AT THE GALLOP: A RHINOCEROS, FRIGHTENED BY THE LANDING OF AN AEROPLANE ON A DRY LAKE-BED IN EAST AFRICA, BEATS A HASTY RETREAT.

In spite of his great bulk (he may weigh a ton), the rhinoceros can move with surprising speed on occasion, as many hunters avouch. Roualeyn Gordon Cumming, that intrepid and pertinacious big-game shot of the last century, had the following encounter with a rhino: "Spurring my horse, I dashed ahead and rode right in his path. Upon this, the hideous monster instantly charged me in the most

resolute manner, blowing loudly. . . . He followed me at such a furious pace for several hundred yards with his horrid, horny snout within a few yards of my horse's tail that my little Bushman thought his master's destruction inevitable." A big rhino travelling as fast as a horse can gallop must indeed be an awe-inspiring sight: witness this photograph taken by the Martin Johnson Expedition in East Africa.

BOOKS OF THE DAY.

ON the æsthetic side of mass production by machinery, our modern problem is to ensure taste and beauty at the beginning, before mechanical power comes into operation; in other words, to reform design, to train designers in the way they should go, and to accord them their due professional status. Thus manufacture may become equivalent to what the word literally means—"making by hand"—and industrial art may regain its soul. Such considerations underlie the present industrial art exhibition at Burlington House, which has aroused so deep an interest both among makers of goods and the public that buys them. The credit for its inception belongs to the famous institution whose annals are newly recorded in "THE STORY OF THE ROYAL SOCIETY OF ARTS." Abridged from Sir Henry Trueman Wood's Official History, and brought up to date by G. K. Menzies, C.B.E., Secretary. With a Foreword by J. A. Milne, C.B.E., Chairman of the Council, and an Appreciation by E. V. Lucas, C.H. Illustrated (John Murray; 3s. 6d.). Referring to the Royal Academy's acceptance of the project, Mr. Milne says: "Nothing could be more fitting than such a combination, as the Society may be considered as a parent of the Royal Academy by holding the first Exhibition of Pictures in this country, whilst Sir Joshua Reynolds, an original member of the Society, became the first President of the Royal Academy. The Council at Burlington House warmly welcomed the suggestion from the Council at the Adelphi."

I rather doubt whether the British public, apt to look at results rather than causes, quite appreciates the enormous debt it owes to the Royal Society of Arts for all that it has accomplished, since its foundation in 1754, "for the encouragement of arts, manufactures, and commerce in Great Britain." It was well, therefore, that the story should be told at this juncture, and told, as it is, in so attractive and popular a form. The volume is itself a model of good art in the book-production industry, while Mr. Menzies and his coadjutors are to be congratulated on their skill in selecting salient facts from the long record of 180 years, and presenting them concisely in such a way as to hold the reader's attention and admiration. The Society has indeed lived up to the inscription—"Arts and Commerce Promoted"—on the front of its famous house in John Street, a masterpiece of the brothers Adam. The illustrations include some beautiful interiors of this building, besides examples of old village architecture, at West Wycombe and elsewhere, which the Society has saved from demolition.

The amazing versatility of the Society's interests, and the manifold phases of industry and invention it has helped, both at home and in various parts of the Empire, are symbolised pictorially in striking end-papers, reproduced on the wrapper of the book. Mr. E. V. Lucas has happily summed up the matter by calling the Society "England's Fairy Godmother." Next time I pass along the Strand (on the upper deck of a "General") I shall view with a better-informed eye that "satisfying" wall to which he alludes, visible down the alley beside the Tivoli, and forming "the back of the headquarters of the Society of Arts as designed not long ago by Mr. Maurice Webb." An appendix enumerates the recipients of the Albert Medal—a veritable galaxy of renown. This medal, of course, commemorates the Prince Consort, who was President of the Society for eighteen years, and in that capacity organised the Great Exhibition of 1851. From its huge financial profits sprang, in whole or in part, the Victoria and Albert Museum, the Imperial College of Science and Technology, and the Royal Colleges of Art and Music.

I should recommend anyone concerned in the objects that prompted the Burlington House exhibition—whether artist or manufacturer—to "read, mark, learn, and inwardly digest" a wise and penetrating study of the whole subject in a little book called "INDUSTRIAL ART EXPLAINED." By John Gloag. Illustrated by Norman Howard, and from Photographs (Allen and Unwin; 5s.). Here the ideal of beauty combined with efficiency in common things, produced in the mass and saleable at a popular price, is convincingly set forth in all its phases. Mr. Gloag considers alike the end in view, the obstacles to its attainment, and the means of overcoming them. He urges the

paramount importance of design, and combats the deep-rooted commercial belief that good design does not pay. At the same time, he is not unsympathetic with the manufacturer's difficulties in distinguishing between good and bad designs, and in discovering the best designer. He emphasises the superiority of architects as designers, from the nature of their work and training. As a counsel of perfection he suggests a merger of various institutions (including the Society of Arts), at present striving separately towards much the same goal, into a "remote, improbable, Utopian, but excessively desirable Academy of Design."

In connection with one particular industry, never dominated by the machine as much as others, the same problem is discussed, incidentally, in "ART AND CRAFT OF THE POTTER." By Gordon M. Forsyth. Principal, City of Stoke-on-Trent Schools of Art. With sixty-three Plates (Chapman and Hall; 10s. 6d.). Primarily, this work is a practical handbook for the guidance of instructor and pupil. Not being a potter myself, I cannot pronounce upon it as an expert, but it gives me the impression of being sound and of well fulfilling its purpose. It reminds me of that entertaining chapter in Mr. J. B. Priestley's "English Journey," where he describes his visit to the Potteries, and the humorous results when he was allowed to set his hand to the clay. "The mass-production of ugliness," writes Mr. Forsyth, "is a crime against the community, and the only effective weapon to combat this is—EDUCATION. Thus it comes about that the training through craft work will ultimately create a buying public who will refuse inartistic productions."

Differences of opinion emerge concerning William Morris and his campaign for æsthetic reform. Mr. Gloag, while acknowledging his greatness as a decorative artist,

smoke-cloud of the factories, of the beauty that machine-craft might bring to the world under proper direction." Mr. Forsyth, on the other hand, maintains that the author of "The Earthly Paradise" helped to bring nearer our decorative Eden. "Although," he writes, "William Morris rebelled against the machine, we must be for ever grateful to him for his revolt against ugliness. . . . Had he been living to-day, he would probably have been our greatest advocate for the mass-production of beauty."

William Morris and his movement, I may add, form the starting-point of a new and delightful and copiously pictured "Quennell" book, covering the last eighty years of our national life—"A HISTORY OF EVERYDAY THINGS IN ENGLAND." Done in four Parts, of which this is the fourth. The Age of Production, 1851-1934. Written and Illustrated by Marjorie and C. H. B. Quennell. With 175 Illustrations, many in Colour (Batsford; 8s. 6d.). This book, of course, is historical and explanatory rather than critical. Towards the end occurs the story of "another William Morris, whose name is connected with Oxford." Nowadays the world knows him as Lord Nuffield, but his cars still bear the original patronymic.

The immensity of our manufactures and trade are exemplified in a lavishly illustrated work entitled "BRITISH COMMERCE AND INDUSTRY." The Post-War Transition, 1919-1934. With Contributions from Representative Industrial Groups and Leading Economic Authorities. Volume One (Russell Square Press, Ltd.; 15s.). The general Editor is Mr. T. E. Elias, while articles are contributed also by Professor G. C. Allen, Dr. C. Delisle Burns, Norman Crump, Hartley Withers, H. V. Hodson, A. W. Kiddy, L. Urwick, and numerous firms, companies, and organisations. The present volume is the first of a series to be published annually, as "a new form of propaganda," partly on behalf of particular undertakings and partly to promote British trade and industry in general. Further, it "seeks to bring together the important views on current problems which leading economists arrive at from their researches, and the more practical experiences of business men." I should imagine that this ample volume, with its wealth of fact and theory and of illustrations (some in colour), representing manifold forms of enterprise, with portraits of leading personalities, will be of very great value and interest to the commercial world. The words "art" and "design" do not occur in the index, but I notice one allusion to such matters, in an article on the Modern Craftsman's Art in Automobile Coachwork. "Professional designers," we read, "are always at work throughout the motor-manufacturing industry, and the changes in coachwork from the high and bus-like models of fifteen years ago, to the low, graceful, and sleek stream-lines of to-day, have been the result. But theirs is not a monopoly profession, for members of the public have ideas too—sometimes good ones—which have exercised their influences on the style of to-day."

I must mention also an attractive little book about the historical associations of the famous locality where the Royal Society of Arts has its dwelling-place, namely, "THE ADELPHI"; or Old Durham House in the Strand. By Charles Pendrill. With a Foreword by Viscountess Milner. Illustrated (Sheldon Press; 5s.). Here again the story of the Society is told at some length, and there are further details of one interesting feature in its house—the mural paintings by James Barry—and of that somewhat eccentric painter himself.

Lastly, it may not be too late to recall briefly other recent books bearing on problems mentioned above. From America comes an elaborate historical and philosophical treatise—"TECHNICS AND CIVILISATION." By Lewis Mumford. With 16 Illustrations (Routledge; 18s.), which has interesting sections on the æsthetics of machinery. The author of "Industrial Art Explained" has also edited "DESIGN IN MODERN LIFE." By various contributors, including the President of the Design and Industries Association. With 39 Plates (Allen and Unwin; 10s. 6d.). Kindred works of a reforming tendency are "TWENTIETH-CENTURY HOUSES." By Raymond McGrath (Faber; 21s.); "THE MODERN HOUSE." By F. R. S. Yorke. (Architectural Press; 21s.); and "COLOUR IN EVERYDAY ROOMS." By

Basil Ionides. With 40 Illustrations (Country Life, Ltd.; 10s. 6d.). Truly, the seeker after artistic salvation, domestic or industrial, has no lack of counsellors.—C. E. B.



THE HISTORIC HOME OF THE SOCIETY WHICH ORIGINATED THE EXHIBITION OF ART IN INDUSTRY: THE ROYAL SOCIETY OF ARTS' HOUSE IN JOHN STREET, ADELPHI—THE FAÇADE INSCRIBED "ARTS AND COMMERCE PROMOTED."



DECORATED WITH PAINTINGS BY JAMES BARRY, WHO BEGAN HIS TASK (IN 1777) WITH "ONLY SIXTEEN SHILLINGS IN HIS POCKET": THE SOCIETY OF ARTS' LECTURE HALL. The Royal Society of Arts' headquarters at 18, John Street, was built by John and Robert Adam, two of the Adam brothers who gave their names to Adam Street, John Street, Robert Street, William Street, and James Street—and, grouped together, the Adelphi (i.e., "the Brothers"). The foundation-stone was laid by Lord Romney in 1772. The Society entered into tenancy in 1775, and finally, after various short-period leases, in 1922 bought the freehold. Thus (as Mr. G. K. Menzies writes) "they saved for posterity one of the finest masterpieces of those great architects, the Brothers Adam." "In 1777, James Barry offered to decorate the walls 'with a series of pictures analogous to the views of the Institution.' . . . When he started . . . he had only sixteen shillings in his pocket. The work occupied three or four years." Barry was then appointed Professor of Painting at the Royal Academy, but owing to his quarrelsome behaviour was dismissed in 1799, and died shortly afterwards in tragic circumstances, having locked himself in his room for forty-eight hours and refused all medical aid.

Illustrations on this Page reproduced from "The Story of the Royal Society of Arts." By G. K. Menzies, Secretary. By Courtesy of the Society and the Publisher, John Murray.

considers that his preoccupation with the past "impeded the proper development of industrial art," and that "he was quite unaware of the promise that lurked beneath the

A GREAT ART GIFT TO LEEDS: PAINTINGS BY MODERN BRITISH MASTERS.

REPRODUCED BY COURTESY OF THE CITY ART GALLERY, LEEDS.



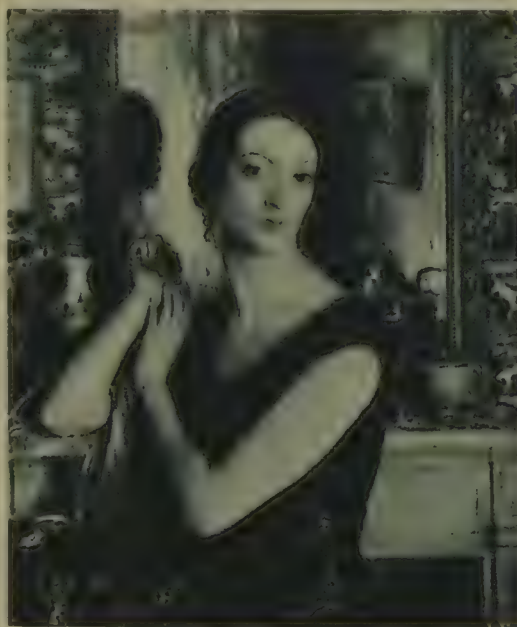
"GLEN LYON."—BY SIR DAVID Y. CAMERON, R.A.
(1865 —.) 30 by 25 inches.



"MISTY MORNING."—BY SIR GEORGE CLAUSEN, R.A.
(1852 —.) 30 by 25 inches.



"THE LITTLE TRIANON."—BY W. R. SICKERT, R.A.
(1860 —.) 18 by 15 inches.



"ISABELLA."—BY W. W. RUSSELL, R.A.
(1867 —.) 30 by 25 inches.



"OLD GLASS BOTTLE."—BY WILLIAM NICHOLSON
(1872 —.)



"AND THE FAIRIES RAN AWAY WITH THEIR CLOTHES."—BY CHARLES SIMS, R.A.
(1873-1928.) 36 by 28 inches.



"LANDSCAPE AT CHIRK."—BY AUGUSTUS JOHN, R.A.
(1879 —.) 16 by 12 inches.

Leeds must be reckoned among the great provincial cities which are doing much to promote the public appreciation of art. The City Art Gallery of Leeds has recently received a munificent gift of pictures by modern British masters, presented by Mr. H. M. Hepworth, Deputy Chairman of the Committee. They comprise ten oil paintings, with two others placed upon almost permanent loan, one pastel by Henry Tonks, and twelve water-colours, including examples by Sargent, Clausen,

Wilson Steer, Cameron, Birkett Foster, and Walter Bayes. We illustrate here seven of the oil paintings. The others are "The Resting Acrobats," by Glyn Philpot; "The Valley," by Sir George Clausen; "Storm Clouds" and "Golden Evening," by P. Wilson Steer; and "Miss Lulu," by Therese Lessore. Among the artists represented above are two holders of the office of Keeper of the Royal Academy—Mr. W. W. Russell, the present Keeper, and the late Mr. Charles Sims.



A PAGE FOR COLLECTORS.

REMBRANDT AND FAUST.

By FRANK DAVIS.

ON Jan. 28-29 next, a very fine series of Rembrandt etchings—the collection of the late A. J. Godby, of Eltham—comes up for sale, and among them is the rarely seen little masterpiece of 1652—"Faust in his Study." The worthy Doctor, a figure of great dignity and beauty, is standing gazing at a mirror held up by a barely visible hand, in which he sees three circles with their magical letters. Marlowe, writing half a century and more before its appearance, describes this plate better than I can, thus—

Philosophy is odious and obscure;
Both law and physic are for petty wits;
Divinity is basest of the three,
Unpleasant, harsh, contemptible, and vile:
'Tis magic, magic, that hath ravished me.

I suppose most people's knowledge of the Faust legend is derived from Gounod's opera—certainly we are more familiar with the "Jewel Song" than with Christopher Marlowe's rather fatuous drama. I now find that to many of an earlier generation than mine their most vivid memory of the story is Henry Irving's production: the opening scene was, it appears, unforgettable—Faust in his study, very quiet, intent upon his books; from high up in the clouds appears the head of Irving as Mephistopheles. My informant assured me that he could shut his eyes now and recapture the thrill with which he first heard the first words of the play: "Hey! Doctor! Hey!"—softly, softly steal across the footlights and penetrate every corner of the theatre.

It is possible that Rembrandt actually saw Marlowe's "Dr. Faustus," for it was a popular piece, and was known throughout Germany and the Netherlands—indeed, I am informed that there is somewhere a record of an actual performance in Amsterdam during Rembrandt's life, but I am unable to find the reference. In any case, the great painter did not need the help of an English dramatist to obtain inspiration for this plate, for the Faust legend had appeared in printed form in Germany as early as 1587 (the "Faustbuch"), and had spread into other countries with extraordinary rapidity, for there was a Dutch translation by 1592. Our Marlowe certainly obtained the plot of his play from an English translation of this German "best-seller," and until I can find definite proof that there actually was a performance in Holland, I shall continue to believe that the story of even this slight connection between Rembrandt and the Elizabethan dramatist is specious and agreeable fiction.

The point about this etching is, of course, that it ranks very high even in Rembrandt's work, and it is with reason given the place of honour in Sotheby's sale catalogue; but there are other considerations

no example by any of his pupils, such as Ferdinand Bol or Nicholas Maes. If the legend had been really popular in seventeenth-century Holland, one would expect to find several versions, both etchings and paintings. This seems to show that Faust had very little hold upon the imagination of the Dutch, and was a less well-known character than several literary commentators would have us suppose. It also gives a certain plausibility to the theory that it was some unusual experience—such as a dramatic representation—which turned Rembrandt's attention to the story: this—as I have already suggested—is mere guess-work, but the possibility does remain.

The story itself, immortalised by Marlowe and purified by Goethe, is founded on fact, in so far as there was a necromancer of Wittenberg named Faust; but his history is hardly more than a hotchpotch of mediæval legend, to which was given a sixteenth-century, and decidedly Lutheran, flavour. The notion of selling one's soul to the devil was not an invention of the German Reformation, but a commonplace of earlier and less famous romances. Faust, who seems to have died in 1538, was merely the spiritual descendant of numerous magicians, among them no less a personage than the poet Virgil, who was credited with the performance of some notable pieces of sorcery. One can even detect in the old story a by no means unedifying allegory of the way in which the gracious spirit of the antique world (in the person of the resuscitated Helen of Troy) can be united with modern science (typified by Faust). What is not so edifying is the evidence provided, partly by Marlowe's tragedy, that, whereas fifteenth-century Germany was the home of a very genuine culture, its main exports during the reign

as much barbarous rubbish about Europe as it did sound learning. Certainly, of all the people who touched the Faust legend until the time of Goethe, one alone brought to the task that profound and



ONE OF REMBRANDT'S MOST FAMOUS ETCHINGS TO COME UP FOR SALE AT SOTHEBY'S: A FIRST STATE OF "FAUST IN HIS STUDY"; SHOWING THE NECROMANCER LOOKING INTO A MAGIC MIRROR.

Reproductions by Courtesy of Messrs. Sotheby.

moving insight which is the mark of great art. Marlowe's tragedy is remembered now, not for its plot or its characterisation, but for one or two magnificent flights of imagery, the finest and best known of which are the three superb lines—

Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?—
Sweet Helen, make me immortal with a kiss.

Rembrandt was no phrase-maker, but he expressed in a single vivid scene both the dignity and the tragedy of the whole terrible story: his Faust is Everyman, confronted with the choice between good and evil: he translates an uncouth legend into civilised and gracious language, giving to it those grave and tender passages one admires so wholeheartedly in his numerous etchings dealing with episodes from the Bible. What is more, he is an artist pure and simple. Take away from this picture all its literary associations, forget that you have ever heard of Faust, or that dozens of learned men have filled enormous volumes with earnest researches into the origins of the story: this etching still remains a magnificent achievement—a Man in a Room with a Window in the background.

If this praise is due to the Faust, it is no less due to the splendid landscape reproduced herewith, dating from 1641. We know from many drawings of similar scenes that he was in the habit of wandering round the fields, jotting down his impressions of roads and buildings which to nine painters out of ten would be scarcely worth attention—or, if they were, would be the basis of a tiresome, because a sentimental, appreciation of nature. With Rembrandt there is nothing sentimental; but there is extreme sensibility, which is an entirely different quality.



A REMARKABLE REMBRANDT ETCHING; TO BE DISPOSED OF WITH OTHERS FROM THE COLLECTION OF THE LATE MR. A. J. GODBY: "LANDSCAPE WITH A COTTAGE AND HAY BARN." (ONLY STATE.)

which I find intriguing, and which I hope will not be without interest to readers of this page.

One point that seems odd is that Rembrandt appears to be the only artist of any importance who illustrated the story, and he only used it for one etching, and never for a painting. I think there is

of Elizabeth, a hundred years later, seem to have been foolish stories of witchcraft and pacts with the Evil One. As the death penalty for witches was not officially abolished here until 1736, we have no special grounds for priding ourselves upon our enlightenment; but the fact remains that the rapid increase of printed matter during the sixteenth century spread almost

ART NEWS: LANCRET AT AUCTION: THE "BART'S" HOGARTHS RESTORED.



"LE MATIN."



"LE MIDI."



"L'APRÈS-DÎNER."



"LA SOIRÉE."

"LES HEURES DU JOUR": A SET OF FOUR PAINTINGS BY NICOLAS LANCRET (1690-1743) Nicolas Lancret was a pupil and rival of Watteau, who quarrelled with him for having produced work too successfully imitating his own. Lancret, however, preserved his individuality and achieved success, obtaining commissions from Louis XV. His "Quatre Saisons" is in the Louvre and eleven of his works are in the Wallace Collection. In 1903 this picture of strolling musicians fetched 2500 guineas. The above little paintings (done on copper and measuring only

REPRESENTING HOURS OF THE DAY IN FRENCH EIGHTEENTH-CENTURY SOCIETY.

11 in. by 14 in.) have emerged from Thorpe Hall, Rudston, the Yorkshire home of Sir Godfrey Macdonald of the Isles, Bt., and are to be sold at Christie's on February 22. An ancestor of the owner acquired them over a century ago. They were painted in 1740, and engravings of them, by N. de Larmessin, were shown in the Paris Salon of 1741. These were illustrated in "Lancret" by Georges Wildenstein, to whom the originals were unknown.

Reproduced by Courtesy of Messrs. Christie, Manson and Woods.



HOGARTH REVEALED AS A MASTER OF "THE GREAT STYLE": HIS FAMOUS WALL-PAINTINGS AT ST. BARTHOLOMEW'S HOSPITAL AS NOW RESTORED AND EXHIBITED—(LEFT) "THE POOL OF BETHESDA"; (RIGHT) "THE GOOD SAMARITAN."

The two great wall-paintings with which William Hogarth, who was born in Bartholomew Close in 1697, decorated the grand staircase at St. Bartholomew's Hospital in 1734, as a free gift, have lately been restored (by the removal of seven overlays of varnish) and placed on view to the public for three weeks from January 14. It is thus possible to appreciate Hogarth as a painter in the grand manner, or as he put it, "the great style of History Painting."

"The Good Samaritan" measures 16 ft. 9 in. by 13 ft. 8 in., and "The Pool of Bethesda" 20 ft. 3 in. by 13 ft. 8 in. For the figures in this latter work, Hogarth is believed to have used patients at the hospital as models, as a medical eye can detect certain clearly-defined symptoms of common diseases. Among these are a man with a chronic ulcer of the leg, a mother carrying an infant with rickets, and a woman with inflammation of the breast.

Note: Owing to the pressure on our space, we do not illustrate the current Treasure of the Week at the Victoria and Albert Museum. It is a Curwen Press edition of Sir Thomas Browne's "Urne Buriall," with drawings by Paul Nash.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

SIR MALCOLM CAMPBELL held a reception in the Paddock at Brooklands, Weybridge, on Jan. 9, as a farewell party for his "Blue Bird" 2500-h.p. Rolls-Royce twelve-cylinder racing motor before being shipped to the U.S.A. for his further



APPOINTED GENERAL MANAGER OF WOLSELEY MOTORS:
MR. W. M. W. THOMAS.

The directorate of Wolseley Motors (1927), Ltd., has been strengthened by Lord Nuffield's appointment of Mr. W. M. W. Thomas as General Manager of the company. For several years Mr. Thomas was Director in charge of sales and allied activities at Cowley, and later he became General Manager of Morris Commercial Cars, Ltd., in Birmingham.

attempt to better his own world's land-speed record. If looks could ensure travelling a mile at a speed of 300 miles an hour, I am sure the re-designed Railton streamlined body will perform this feat, as "Blue Bird" certainly looks capable of bettering its previous best of 272 m.p.h. Everybody present on that occasion wished Sir Malcolm the best of luck and a successful run on the sands of Daytona in February, when it is hoped the beach will be in its smoothest condition for such high speeds.

Coinciding with this midday meeting at Brooklands, the Dunlop Rubber Company, Ltd., whose racing tyres are fitted on "Blue Bird," announced a new tyre which they claim cannot skid. It is called the Dunlop "90," and it gained its title because, in its testing, the new tyre ran silently at ninety miles an hour. Its non-skid quality is produced by the design and method of manufacture. The tread is built upon a unique foundation of cords completely insulated with rubber from one another, and it has sharp edges which bite through road grease into the surface of the road itself. These sharp edges resist any tendency to side-slip when cornering, while rows of deep lateral studs, together with notches in the linked central studs of the pattern of this tread, check forward slides. The makers claim that the tyre retains its non-skid efficiency until the tread is worn smooth, so, despite the heavy demands made upon tyres by the modern car (and driver), the life of this Dunlop "90" tyre is exceptional. This makes it an economical wheel-covering on a basis of cost per mile run. Also it steers easier and is more responsive to control, so brakes efficiently and evenly. It is available now to the public in both "Fort" and "Standard" qualities, but will not supersede the triple-stud tyre, to which it is offered as an alternative.

Owing to automatic control of the circulating water in the radiator and cylinders of the modern car, cold weather brings its anxieties in regard to frost affecting the water in the radiator while the engine is being warmed up, due to the short-circuiting of the water around the cylinders. Consequently there is a greater demand in Great Britain this winter for anti-freezing mixtures for cars. The Vacuum Oil Company, Ltd., who supply Canadian car owners with Voco Anti-Freeze mixture, are now marketing this product in England. Its main constituent is a very high quality glycerine which must not be confused with commercial grades

of glycerine. It has no corrosive action on metals nor on rubber water joints. Also there is no risk whatever of any gummy deposits forming in the radiator, etc., even after a long period of use. The recommended solution for use in the British Isles is 20 per cent., or one part, of Voco Anti-Freeze to four parts water. It is sold in tins at 8s. 6d. and 15s., the smaller and cheaper size being suitable for cars up to 10 h.p., and the larger for those of high horse-power.

Glycerine anti-freezing mixtures have long been used by motorists, and usually 30 per cent. of glycerine mixed with 70 per cent. of water is sufficient to withstand 20 degrees of frost. But whether a motorist buys a glycerine mixture or mixes glycerine himself with the water before refilling the radiator, it is very necessary to flush out the system before filling in the anti-freezing mixture. Glycerine is also a solvent of rust, and acts as a cleanser in the cooling system,



A CAR WITH AN EXCELLENT SPEED RANGE: THE 1935 ROVER "TWELVE."

so it is equally necessary thoroughly to wash out the radiator and cylinders after emptying the anti-freezing mixture when the winter is over. It is advisable to tighten all hose connections and water joints, and renew

[Continued overleaf.]

BENTLEY

The Silent Sports Car





He said to me : *I'm doing well—mines are booming . . .*

I said to him : *Splendid—mine's a Johnnie Walker . . . !*

This fine old beverage puts heart and courage into a man. In tricky winter weather Johnnie Walker is your warmest friend. Both mind and body are stimulated and restored by a modest tot from the friendly bottle of Johnnie Walker. And you will *enjoy* it

Johnnie



Walker

Born 1820

. . still going strong !



FAREWELL TO AGE

by Elizabeth Arden

• Noon. The Olympic was sailing with the Countess of ——— on board. There she stood at the railing, her face glowing with charm. "Farewell!" she waved gaily. The thought came to me: *with that same gay spirit she also bids farewell to age!* Farewell to lines and wrinkles...farewell to skin that forgets its youth! Actually, she had said farewell to age some weeks before, when she came to me and placed herself in my hands. "I look my age, Elizabeth Arden, and I don't want to. Do something!" I did something... I remoulded her face into a living picture of its former beauty. And all so simply. Not through complicated rituals that soon become a burden but by three daily steps that bring out latent loveliness: Cleansing, Toning and Soothing. Cleanse morning and night with my Cleansing Cream which liquefies deep in the pores and floats out dust, make-up, cream and all. Freshen and tone with Ardena Skin Tonic. And for soothing your skin into exquisitely smooth texture, spread my delicate Velva Cream lavishly on your face and neck. Practise these three simple steps morning and night and I sincerely promise that you, too, shall say...Farewell to Age! Ardena Cleansing Cream 4/6 to 22/6; Ardena Skin Tonic 3/6 to 75/-; Velva Cream 4/6 to 22/6... LONDON, Elizabeth Arden

(Elizabeth Arden Ltd.) 25 OLD BOND STREET, W.1; PARIS, Elizabeth Arden, S.A.; ROME, Elizabeth Arden, S.A.I.; BERLIN, Elizabeth Arden, G.m.b.H.; NEW YORK, Elizabeth Arden



(Continued.)

any defective connections, as all anti-freeze solutions are more prone to leakage than water alone. Leaks are the one thing that must not happen. It does not matter how much an engine "boils" the circulating mixture, as any such loss in quantity can be replaced by water only, as glycerine does not evaporate when the water boils. But if the system develops a lot of small leaks, it loses the mixture itself. Topping with water in the case of leaks weakens the anti-freezing quality of the mixture. But whether buying a brand of anti-freeze glycerine or not, it is necessary to be careful to mix up the glycerine and water in the proper proportions in a large bucket, using hot water and stirring the mixture well before filling the radiator and cooling system. I know that the Austin 12-h.p. four-cylinder system holds 19 pints, which may be a sort of guide as to quantities required for other cars.

CYPRUS IN THE STONE AGE.—(Continued from Page 98.)

definitely destroyed the temple, of which no other trace could be found except the votive statues above mentioned.

A royal tomb, discovered accidentally near the village of Pyla, situated eight miles N.E. of Larnaca, is one of the most interesting finds of this year (Fig. 14). The tomb was built of well-hewn blocks of stone, and is composed of a *dromos* or entrance (Fig. 11), with fourteen steps leading down to the doorway which gives access to a central chamber communicating through the lateral walls with three other chambers. Above the doorway leading from the central chamber to the northern chamber—i.e., the one opposite the main doorway—were inset three reliefs, of which the central one represented a Gorgon's head and the side ones, Sphinxes (Fig. 15). The northern chamber contained three sarcophagi and the western only one. Unfortunately the tomb had been rifled in antiquity, and no other finds were left except the three reliefs and some plain pottery. The tomb may be assigned to the fourth century B.C.

Besides the finds revealed in the course of excavations carried out by the Cyprus Museum, a hoard of silver Cypriot coins belonging to the fifth century B.C. has been brought to light accidentally at Larnaca, while the foundations for an extension of the hospital of that town were being made. These coins are silver *staters*, numbering in all 441, and are attributed to various towns of Cyprus, mainly Paphos, Idalion, Lapithos, and to an uncertain series (Figs. 8, 9, and 10). We cannot say whether these coins belonged to a temple or other building, as, under the conditions, an excavation was not possible. It may only be noted that the site in which the hoard was discovered is included in the area of the ancient town of Kition.

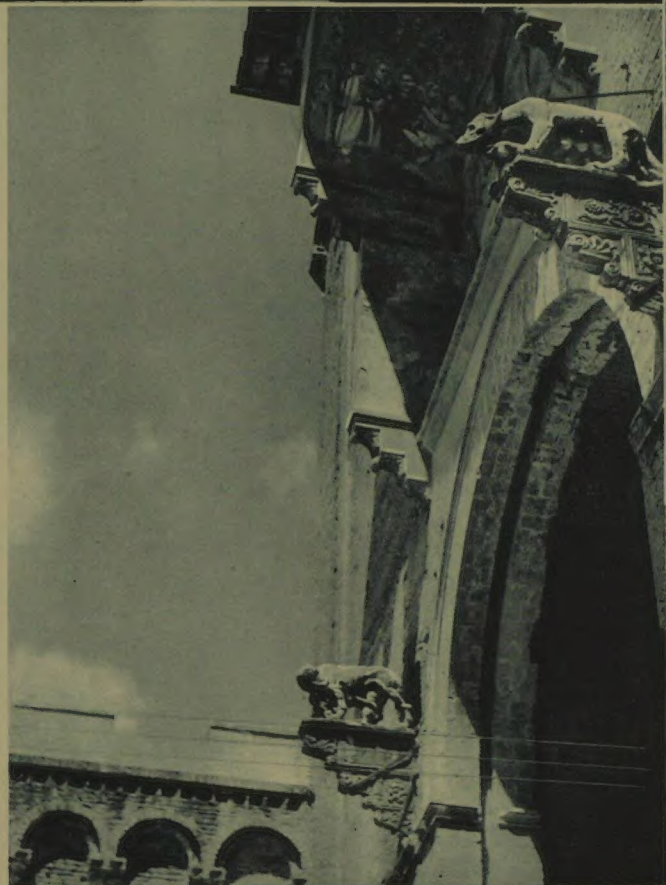
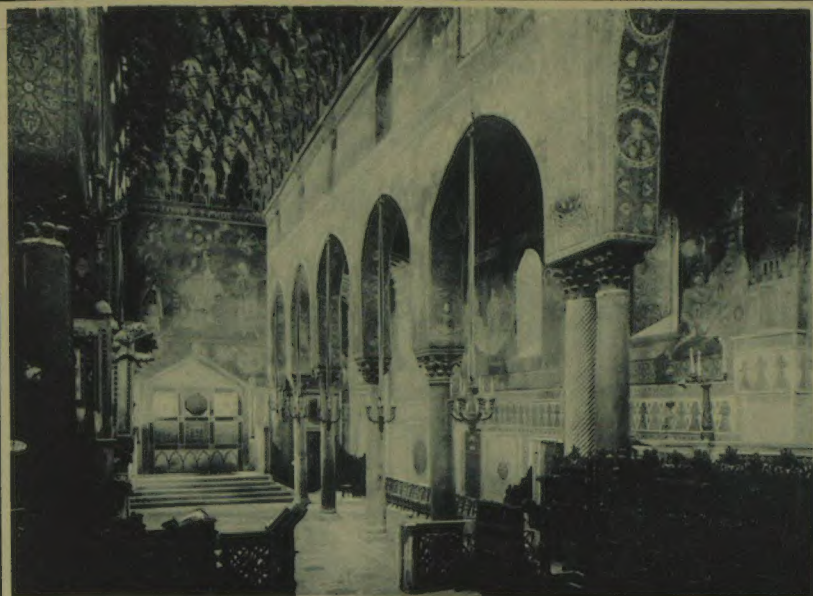
THE HISTORY OF "THE TIMES."—(Continued from Page 88.)

poor people and poison them that way." The prejudice has not entirely disappeared to this day, but Barnes did much to destroy it. He made the craft of journalism respectable and respected by gathering round him a group of writers whose integrity could be no more impugned than their talents. Crabb Robinson, William Combe, Peter Fraser, Coleridge, Edward Sterling, Hazlitt, Talfourd, and Thackeray compelled the public to take a new view of "writers for the papers."

And what writers they were! "Man," Alan Breck Stuart used to cry, "am I not a bonnie fechter?" Barnes might have been pardoned for the same vanity. Cold judgment condemns the violent polemic of those days; yet it is impossible to hear the Thunderer's peals without a tingle of the blood. Barnes was quite deliberate in his provocative methods. "John Bull," he once wrote, "whose understanding is rather sluggish—I speak of the majority of readers—requires a strong stimulus... You must fire ten-pounders at his densely compacted intellect before you can make it comprehend your meaning or care one farthing for your efforts." The public enjoyed the ten-pounders as much as their victims quailed under them. There was never any shortage of high explosive. Lord Limerick was "a thing with human pretensions." O'Connell—not slow in retaliation—was the arch-enemy. "The soul of O'Connell sits like an incubus upon the whole frame of this inauspicious Government. We have long declared war against one whose principles we hold in abhorrence, as those of the worst being in human form that ever disgraced the floor of an English Senate." About the person of Lord Brougham the ten-pounders volleyed and thundered. Brougham and Barnes began by being close friends and associates, but they gradually drifted asunder, partly through difference of view about the Poor Law, and partly through the instability of Brougham's character and the shiftiness of his politics. War once declared, there was no quarter. A "Whig Offensive," conducted through the *Morning Chronicle*, originated in a complot between Brougham and Althorp, which was revealed to Barnes in a manner suggestive of melodrama. The *Morning Chronicle* campaign failed ignominiously, but Brougham was never forgiven and never spared. "Persons acquainted with the furniture of Lord Brougham's mind, know that it is like the specimens of an upholsterer's show-room—some piece of every set, but nothing in completeness and arrangement—a lumber of fineries, odds and ends, at once more and less than necessary to the fitting of any one mansion of the understanding." Such was the tone, and it reached its height in the "vapulation" which was administered to Brougham for his impudently incompetent translation of Demosthenes. It is unnecessary to say that all this slanging was, by modern standards, in the worst possible taste—but it was bonnie fechtin'!

Barnes was, however, a great deal more than a whirlwind controversialist. He possessed, in a peculiar degree, the journalist's instinct for that most adroit feat of seeming to follow public opinion while leading it. There was not an important question of the day on which he did not exercise an influence—and he lived in a time when the whole political system was recast and when the whole social structure was about to be transformed. "Modern England dates from the Reform Bill of 1832, the Tamworth Manifesto of 1834, and the recognition by politicians that their cause cannot be served by the secret manipulation of the means of communication by an occult 'press bureau.' The struggle for the representation of public opinion between the parties and *The Times* was a struggle for the only freedom of the Press that counts: freedom from cant and corruption." To that cause Thomas Barnes gave his short but dynamic life, bequeathing a legacy which his successors in office have cherished, but which, unhappily, is not equally safeguarded to-day by others who bear, or who have arrogated, the same responsibilities. C. K. A.

We have received from the Union Castle Steamship Company a copy of their admirable "South and East African Year Book and Guide for 1935" (Sampson Low, Marston and Co.; 3s. 3d., post free). Space does not permit of our detailing at length the many features which make this work invaluable to all in any way interested in South or East Africa. Perhaps the most remarkable thing about 1934, as regards South Africa, was the abandonment of the Gold Standard, and the resulting gold premium, which has played such a large part in the remarkable economic recovery made by South Africa. This is fully dealt with in the Year Book under the heading "Gold." The ample funds at the Government's disposal have permitted the furthering of the Vaal Hartz irrigation scheme, the largest of its kind in the Southern Hemisphere, which is described; and the progress of other great African projects, such as the Zambesi Bridge, is fully dealt with.



Winter and Spring in

ITALY

50 — 70% Reduction on Railway Fares

Inexpensive Hotels with excellent cuisine and service

NAPLES AND ITS WONDERFUL SURROUNDINGS

Capri, Sorrento, Castellammare, Pompeii, Ercolano, Ischia, Amalfi, Ravello

In all seasons the ideal sojourn—
Sports—Social events—Opera season

HOTELS—

CONTINENTAL
On the sea front

GRAND HOTEL
On the sea front

ROYAL
First class, on the sea front

TERMINUS
Next Central Station

EXCELSIOR
On the sea front

PARKER'S
Enchanting view

SANTA LUCIA
First class, on the sea front

VESUVE
First class, on the sea front

ISOTTA & GENEVE—VITTORIA

Circumvesuviana Railway: to POMPEII, CASTELLAMMARE, SORRENTO

For information apply: Comitato Provinciale Turismo—Naples

ROME HOTEL EXCELSIOR. Best location in Via Veneto. World renowned. Very convenient terms

ROME GRAND HOTEL. Centre of diplomatic life. Very convenient terms

ROME GRAND HOTEL CONTINENTAL. 300 beds. Terms from 45 Lire

GENOA HOTEL COLOMBIA. Latest built. Every comfort. Direct subway from station. Convenient terms

SICILY

the island of Sunshine, Legend, History and Art

SEASON FROM JANUARY TO MAY

Opera Season in Catania—Classical dances, flower festivals, pageants, in the Greek temples of Agrigento and Taormina—Sicilian Art Exhibition in Siracusa—International motor-boat competition from Cannes to Palermo for the "Blue Ribbon of the Mediterranean"—International golf, tennis—International sailing races in Palermo (prizes up to Lire 40,000)—Motor racing on the Course of the Madonie (prizes up to Lire 150,000)

50% Reduction on Railway Fares

Apply: "Primavera Siciliana"—Palermo

Italian Riviera

SAN REMO

BORDIGHERA

OSPEDALETTI

Sun — Flowers — Gardens — Sea

2 Golf Links

Casino: Roulette—Trente et Quarante—Baccara

Opera Season—Concerts—Musical Comedies

For information: Azienda Unica di Cura—San Remo

SAN REMO ROYAL HOTEL.—On the sea front—Private Tennis Court—Pension from Lire 50

For information apply to: **E.N.I.T., 16, Waterloo Place, Regent Street, London, S.W.1, and all Travel Agencies**

NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

MADEIRA AND ITS WINTER CHARM.

THE popularity of Madeira as a winter resort is easy to define. It combines a soft, mild climate with great scenic charm, and it lies within such easy reach of this country. A journey of under four



AT THE CAPITAL OF MADEIRA: FUNCHAL; SHOWING THE PORT, THE HARBOUR, AND THE HIGH HEADLANDS BETWEEN WHICH IT LIES.

days, if you take the direct passage, and of between four and five days by a vessel calling at intermediate ports, and you are in a beautiful island where the flora of tropic and temperate clime meet, and where the days are warm and sunny and the nights refreshingly cool, but never cold.

The first glimpse of Madeira fastens a spell upon you as, from a distance out at sea, its mountains, with light, fleecy clouds clinging like gossamer to their peaks, rise to view. And then, as you near lovely Funchal Bay, and see the town picturesquely scattered about the mountain-side, with a fort-crowned headland guarding the harbour's entrance, the fascination is complete, and you are certain that

Madeira holds many days of delight in store for you. Ashore, the discovery is soon made that Funchal is quite unlike any other town of your acquaintance, with its quaint, steep, pebble-cobbled streets, its bullock-drawn carts on wooden runners instead of wheels, and its curious "toboggans" in which you are propelled down great heights by swift and sure-footed "guides." In few places, too, will you see such a profusion of blossom in the winter-time; and not

only in the gardens, but clustering about the houses and splashing the hillsides with colour. There are avenues of palms and lovely walks along fern-banked roads; a funicular railway takes you up to the heights of Terreiro da Lucta, well over 3000 ft. above sea-level; and as you mount, you pass from plantations of bananas and sugar-cane to vineyards, and on to the trees and shrubs of northern lands. From here there is a magnificent view of the town below, and the Bay; and nearby, in a commanding position, there is a splendid monument in marble of Our Lady of the Mount, to commemorate the signing of peace after the Great War.

You can motor, also, to Terreiro da Lucta, where there is a fine restaurant, standing amongst delightful grounds, and other good motor-roads lead to the summit of Cape Girao, said to be the second highest cliff in the world (2000 ft.); along a deep valley to the Island's central pass, where, at a height of 3500 ft., you have a wonderful panoramic view of the principal mountains of Madeira, and glimpses of dense forest and lovely waterfalls; and to various charming little seaside towns along the coast. Madeira is rich in

romance, since tradition has it that it owes its discovery to the chance landing there of two lovers, who, fleeing from England to France, were blown out of their course to its coast; and of its early history, which dates authentically from the year 1420, there is an extremely interesting survival in the old Cathedral, begun in 1485; whilst in the Chapel of the Convent of Santa Clara, the tomb may be seen of John Zarco, who is declared to be the real discoverer of Madeira.

The Madeira of to-day is very modern. It has several fine hotels, among which, outstanding, is Reid's Palace, known to travellers the world over, and which has a really romantic situation, perched high up on the cliffs, amidst charming scenery and with splendid sea-bathing facilities, tennis courts, and a large open-air dancing pavilion; a delightful country club, 3000 ft. up, with beautiful grounds, where one can play tennis, squash racquets, badminton, and golf on an 18-hole course; a theatre, cinemas, and a casino, where the tables are for roulette, baccarat, and chemin-de-fer; whilst additional attractions are those of boating and fishing, and—Madeira's famous wine.



CHOSEN AS THE SCENE OF THE FIRST LAWN TENNIS MATCH BETWEEN ENGLAND AND MADEIRA: THE GROUNDS OF THE BRITISH COUNTRY CLUB, MADEIRA.

Sunshine Cruises

VOLTAIRE & VANDYCK

FEB. 16 "VOLTAIRE"
TO HOLY LAND & EGYPT

From Southampton to Gibraltar, Tunis, Athens, Rhodes, Haifa, Alexandria, Malta, Naples, Ajaccio, Lisbon. 33 days from 42 gns.
Passengers may join at Liverpool, Feb. 14, 2 gns. additional.

FEB. 23 "VANDYCK"
From Liverpool to Lisbon, Palma, Villefranche, Algiers, Gibraltar. 18 days from 22 gns.

MAR. 16 "VANDYCK"
From Liverpool to Cadiz, Palma, Naples, Cagliari, Lisbon. 18 days from 22 gns.

MAR. 23 "VOLTAIRE"
From Southampton to Gibraltar, Tripoli, Athens, Syracuse, Naples, Capri, Lisbon. 23 days from 28 gns.

APR. 18 "VANDYCK"
(Easter Cruise) From Liverpool to Gibraltar, Barcelona, Rapallo, Civita Vecchia, Ceuta (for Tetuan) (2 days in Rome) 18 days from 22 gns.

APR. 18 "VOLTAIRE"
(Easter Cruise) From Southampton to Gibraltar, Ceuta (for Tetuan), Villefranche, Naples, Capri, Lisbon. 18 days from 22 gns.

First Class Only. Window or porthole in every room.
All the amenities of a pleasure-cruise ship.
For full details of above and programme of later cruises from Liverpool and Southampton, apply:—

LAMPOR & HOLT LINE LTD.
ROYAL LIVER BUILDING, LIVERPOOL.
27 & 98, LEADENHALL ST., LONDON E.C.3, OR TOURIST AGENTS

"My dear young lady, you mustn't worry . . . the Brand's Essence will soon revive his strength"



When the power and will to fight back to health must be sustained in a sufferer almost too gravely ill to hold out at all . . . when an enfeebled patient has to be restored to strength yet the very thought of food is repugnant to him . . . at such times of crisis doctors turn usually to Brand's Essence.

In sickness give
BRAND'S
BEEF OR CHICKEN
ESSENCE

Brand's revives
strength



From chemists everywhere

CONTINENTAL HOTELS

BALEARIC ISLANDS

Palma de Majorca—Hotel Ingles—gives you the best of the best at mod. rates. Pension fr. Pesetas 13 to 20. Special terms for long stay. English spoken.

FRANCE

Paris—Gd. Hotel and Restaurant du Pavillon—36, rue de l'Echiquier, near the Opera. Write for particulars. "The only one-price Hotel in Town."

Cannes—Hotel Suisse—Family hotel. Comfortable garden leading to Croisette. Pension 50 Frs.

Cannes—Hotel des Anglais—Highest class residential hotel in large park. "Going to Cannes means staying at the Anglais."

Hyerres—Hotel Beausejour. Engl. Resid. Hotel in large garden. Engl. Library. Nearest golf, croquet. Fr. 9/- daily. Bertrang, Proprietor.

Menton—Orient Hotel—A most luxurious hotel centrally sitd. 200 rooms, 100 baths. Terms from Frs. 55—per day, facing south. Prop. L. Brunetti.

Menton—Hotel Royal & Westminster—On Sea Front, with Garden. First Class. 100 yards from New Casino. Quotations in sterling on demand.

Mentone—Hotel de Venise—The very best. Central, sunny and quiet, in own Park. From 50 frs.

Monte-Carlo—Hotel des Etrangers—Absolutely First Class. Terms including Government tax, from Frs. 35.

Monte Carlo—Royal Hotel—All comforts. Full South; garden overlooking sea. Renowned cuisine. Pension from Frs. 55.

GERMANY

Lelpzig—Hotel Astoria—The latest and most perf. hotel bldg. Select home of Intern. Soc. and Arist'cy. Man. by M. Hartung, Coun. of Com.

Wiesbaden—Hotel Schwarzer Bock—1st-cl. fam. hotel. 300 beds. Med. bath in hotel. Golf, Tennis. Garage. Pension from 8 marks.

Wiesbaden—Hotel Rose—World-renowned Hotel. Own bathing establishment. Patronised by H.R.H. Prince of Wales. Pension from 11 marks.

ITALY

Rome—Eden Hotel—First-class. Central and quiet location with splendid view over town and park. Reasonable rates.

Capri—Where Winter is Spring—Quisisana Grand Hotel—The best on the Sea. G. Izzo, Managing Proprietor.

Capri—Hotel Pagano Vittoria—Quietude. Sun. Sea. Garden. Modern comforts. Pension Lire 28-35.

SWITZERLAND.

Adelboden—Adler Hotel & Kursaal—Exc. Skiing & Curling, Indoor Amusements. English Ski Club. Best Food. Incl. terms from fr. 14.

Lausanne—Byron Hotel—Best position, all mod. comfort, first-class cuisine, diet. Weekly terms, all inclusive from £4.0.0.

Lausanne—Palace—Beau—Site Hotels—First class at reasonable rates. Excellent cuisine. Nicest position. Park. Garage. Priv. Tennis. Golf.

Lausanne—The Hotel Victoria—Homelike house, latest comfort. Rooms from 5 frs. Inclusive terms, 13 frs. Garden. Garage. Restaurant.

Les Avants, S/Montreux. 3281 ft.—Hotel de Jaman—Bellevue—1st cl. fam. hotel; renovated, running water. All winter sports. Incl. terms fr. 12s.

Wengen—Park Hotel Beausite—1st-cl. with all mod. convenience, in beaut. sun. & central pos. All Sports. Incl. trms with afternoon-tea, from Frs. 16.

Immediate Cash Advances.
\$50 to \$5,000

Branches at Bristol,
Croydon, Leicester,
and Ipswich.

WITH OR WITHOUT SECURITY

London & Provinces Discount Co. Ltd.,

DIRECTOR: A. ROUTCLIFFE,

78, Queen Victoria St., London, E.C.4

Established 1875. Telephone: City 1864-5.

A TINY INSTRUMENT
BUT A GREAT AID
FOR THE
DEAF!



OUR 30-DAY TRIAL
will convince you that the
VIBRAPHONE
is the best-by-test of all appli-
ances for the relief of Deafness.
Quite safe, non-electrical, prac-
tically invisible. No batteries
or wires, or any other attach-
ments. Used by professional
men. Write, phone or call for
BOOKLET and details of TRIAL
OFFER. Consultations 9-6
VIBRAPHONE CO.,
22 Triumph House,
189, Regent Street, London, W.1

Phone: Regent 5680.

Why GENOZO is the
perfect modern dentifrice

Modern dentists recommend Genozo Brand Tooth Paste, and all far-seeing people use it daily, because it cleans without injuring the precious protective enamel of the teeth and also takes care of the gums. It contains a bacterial emulsion which is absorbed into the gum tissue, and thus it keeps the whole mouth fresh and healthy. Genozo will make your teeth beautiful and keep them so. Let this wonderful dentifrice guard you from deadly pyorrhoea.

GENOZO TOOTH PASTE

Of all Chemists—
1/3 and 2/-
(double quantity)

MADE BY GENATOSAN
LTD., LOUGHBOROUGH.



NICE +
ATLANTIC +
HOTEL +

Newest first-class Hotel, Central Situation on the Boulevard Victor-Hugo, close to Sea and Casino
200 ROOMS MOD. TERMS CONNECTING ANNEXE
HOTEL ADELPHI
Rooms from 25 francs Own GARAGE with lock-ups
Convenient headquarters for the French Riviera

When in Canada
Smoke a FRESH cigarette
British Consols
MILD, SWEET, OLD VIRGINIA
BRITISH CONSOLS INC.
W.G. MACDONALD
SEALED IN MOISTUREPROOF CELLOPHANE
MACDONALD'S CIGARETTES & TOBACCOS, MONTREAL, CANADA

SUBSCRIPTION RATES OF The Illustrated London News					
	Published Weekly at 1s.	Twelve Months including Xmas No.	Six Months including Xmas No.	Six Months No Extras	Three Months No Extras
INLAND	£ s. d. 3 0 10	£ s. d. 1 12 3	£ s. d. 1 9 9	£ s. d. 1 4 9	
CANADA	£ s. d. 3 0 8	£ s. d. 1 11 6	£ s. d. 1 9 3	£ s. d. 1 4 8	
ELSEWHERE ABROAD	£ s. d. 3 6 6	£ s. d. 1 14 6	£ s. d. 1 12 0	£ s. d. 1 6 0	

BAILEY'S TURNSTILES
Supplied to Greyhound Tracks, Racecourses, Cricket and Football Clubs, Zoological Gardens, Piers, Baths, Etc., all over the world.
"Coin-in-Slot" Turnstiles
SIR W. H. BAILEY & CO. LTD.
SALFORD 5.

COLDS AND NASAL CATARRH
relieved and duration shortened by using soft, absorbent
TOINOCO
SILKY-FIBRE HDKFS.
once and destroying. In cartons of 50, 2s.; 500, 18s.
At chemists, or Post Free from (Dept. I.N.):—
The Toinoco Handkf. Co., Ltd., 55, Watton Garden, E.C.1

Somebody's
ill in your
House...
— critically ill, or convalescent, Benger's Food is among the most easily digested and highly nutritious Foods you can give.
The helpful Benger Booklet with some dainty recipes for invalids, post free from Benger's Food, Ltd., Otter Works, Manchester.

The Ideal Liqueur for Entertaining



Always choose GRANT'S LIQUEURS—made by the famous house for Cherry Brandy—THOS. GRANT & SONS—over 150 years' reputation for wonderful quality.
CHERRY BRANDY, CRÈME de MENTHE, SLOE GIN, etc.

Welcome Always
Keep it Handy

GRANT'S MORELLA CHERRY BRANDY

MOTOR COACH HOLIDAYS
In GREAT BRITAIN AND GERMANY
By GLENTON TOURS, Ltd.,
At popular prices from 7 days at £8 8s. inclusive of all. All tours commence at Easter, and are described in Itineraries obtainable from Tourist & Motor Coach Agents or Glenton Tours, Ltd., New Cross Gate, S.E.14; 11, Lower Regent Street, S.W.1; 98, Leadenhall Street, E.C.3. Telex: New X 12538; Whitehall 3535

CASH ADVANCES
BY POST
(£30 to £5,000)
to Ladies or Gentlemen
on note of hand alone

WITHOUT ANY SECURITY

RICHMOND INVESTMENTS, LTD.,
4, THE GREEN, RICHMOND, SURREY

BE TALLER! CLIENTS GAIN! 2 to 8 INCHES!
Increased my own height to 6ft 3ins
ROSS SYSTEM NEVER FAILS.
Fee £2.25, complete. Details Free. Write NOW. S. K. MALCOLM ROSS,
Height Specialist, Scarborough, England, (P.O. Box 15)

Advertisers would appreciate your mentioning
The Illustrated London News
when replying to their announcements

For cleaning Silver, Electro Plate &c.
"Goddard's" Plate Powder
Sold everywhere 6d 1/- 2/- & 3/6
J. Goddard & Sons, Ltd., Nelson Street, Leicester



DOES CLIMATE MEAN EVERYTHING TO YOU?

Then consider Estoril, on the sunny coast of Portugal. Favoured by the Gulf Stream, Estoril boasts of a remarkably even temperature all year round—and a maximum of strong, cheering sunshine...

Estoril is so conveniently reached, too. Just embark on a steamer in London and cruise luxuriously for four bright days direct to Lisbon—Estoril is only twenty-five minutes by train or car from there.

For information and literature apply to Estoril-Propagande, Casa du Portugal, 20, Regent Street, London; or 7, rue Scribe, Paris; or write to Sociedad de Propaganda da Costa do Sol, Estoril, Portugal.



AGED...
OF RARE
MELLOWNESS...
SUBTLE BOUQUET...
DISTINCTIVE...
BY HOST... BY GUESTS...
BY ALL
PREFERRED!

Wm. Grant & Sons, Ltd., Distillers, Dufftown, Scotland.

GRANT'S SCOTCH WHISKY

London Agents for Grant's "Liqueur" Scotch:—Messrs. Hedges & Butler, Ltd., Wine Merchants by Appointment to H.M. the KING, 153, Regent Street, W. 1.

CARR'S TABLE WATER BISCUIT



By Appointment

THE
PERFECT BISCUIT
TO EAT
WITH CHEESE



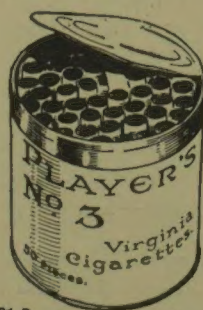
©524

MADE ONLY BY CARR'S OF CARLISLE

The EXTRA
QUALITY
VIRGINIA
CIGARETTE



20 for 1/4
50 for 3/3
50 (Tins) 3/4
100 for 6/4



3.P.21.B

The difference may not be pronounced, but it is always there...a mellowness, a mild flavour, a delightful character, which is appreciated by all discriminating smokers.

PLAYER'S
NUMBER 3
PLAIN OR CORK-TIPPED